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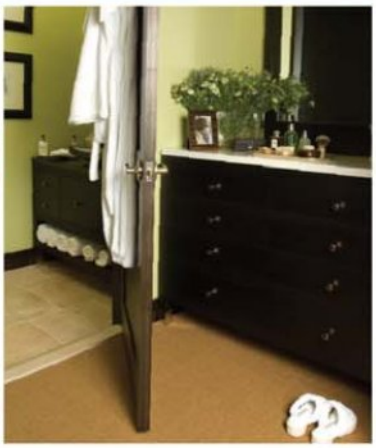

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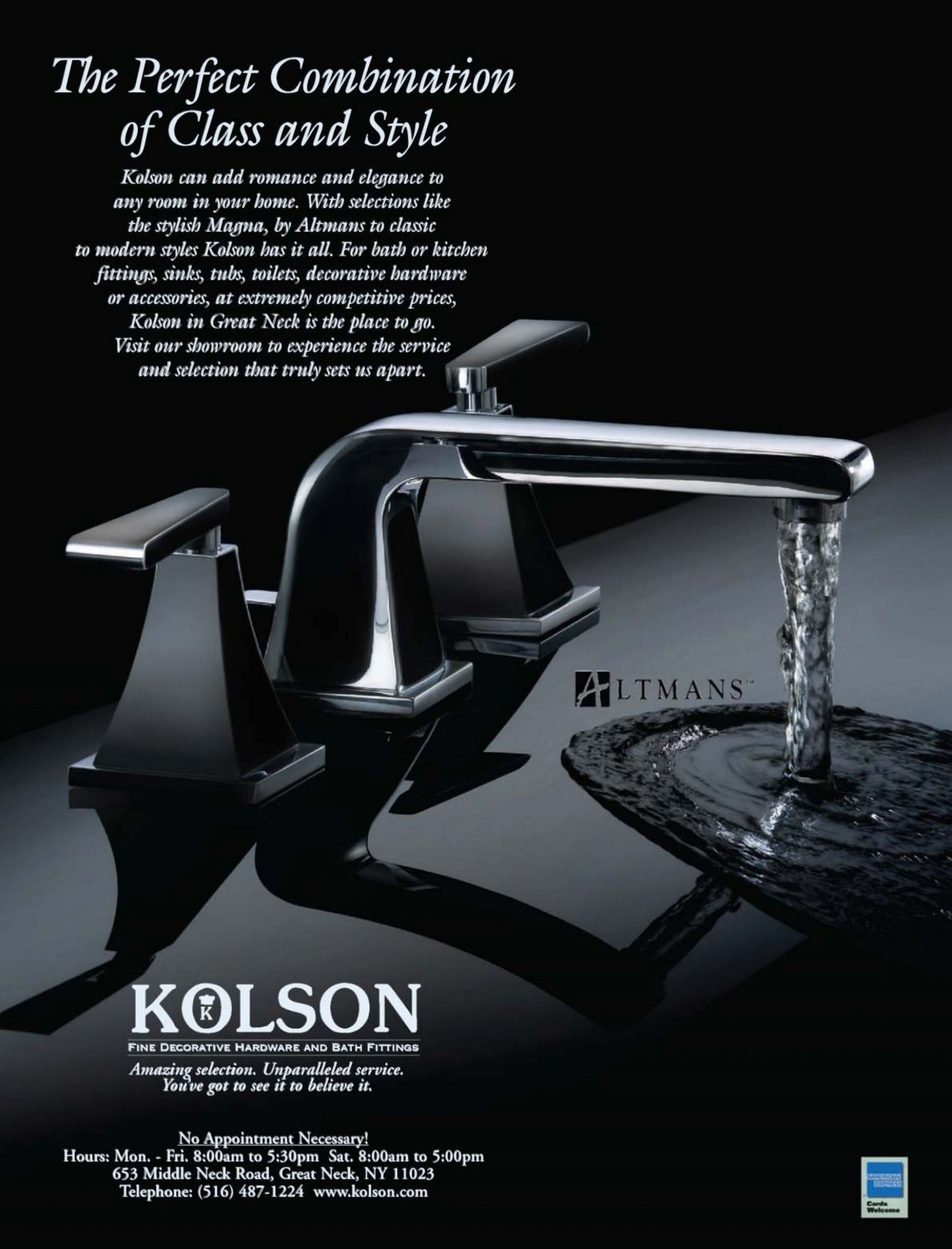
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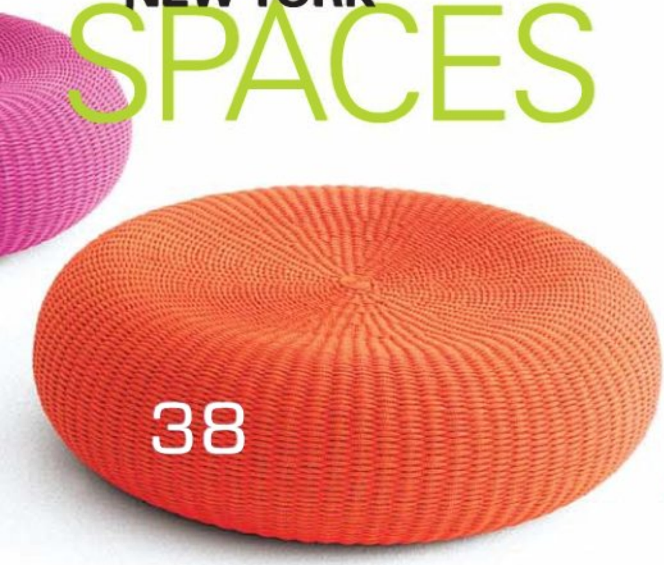

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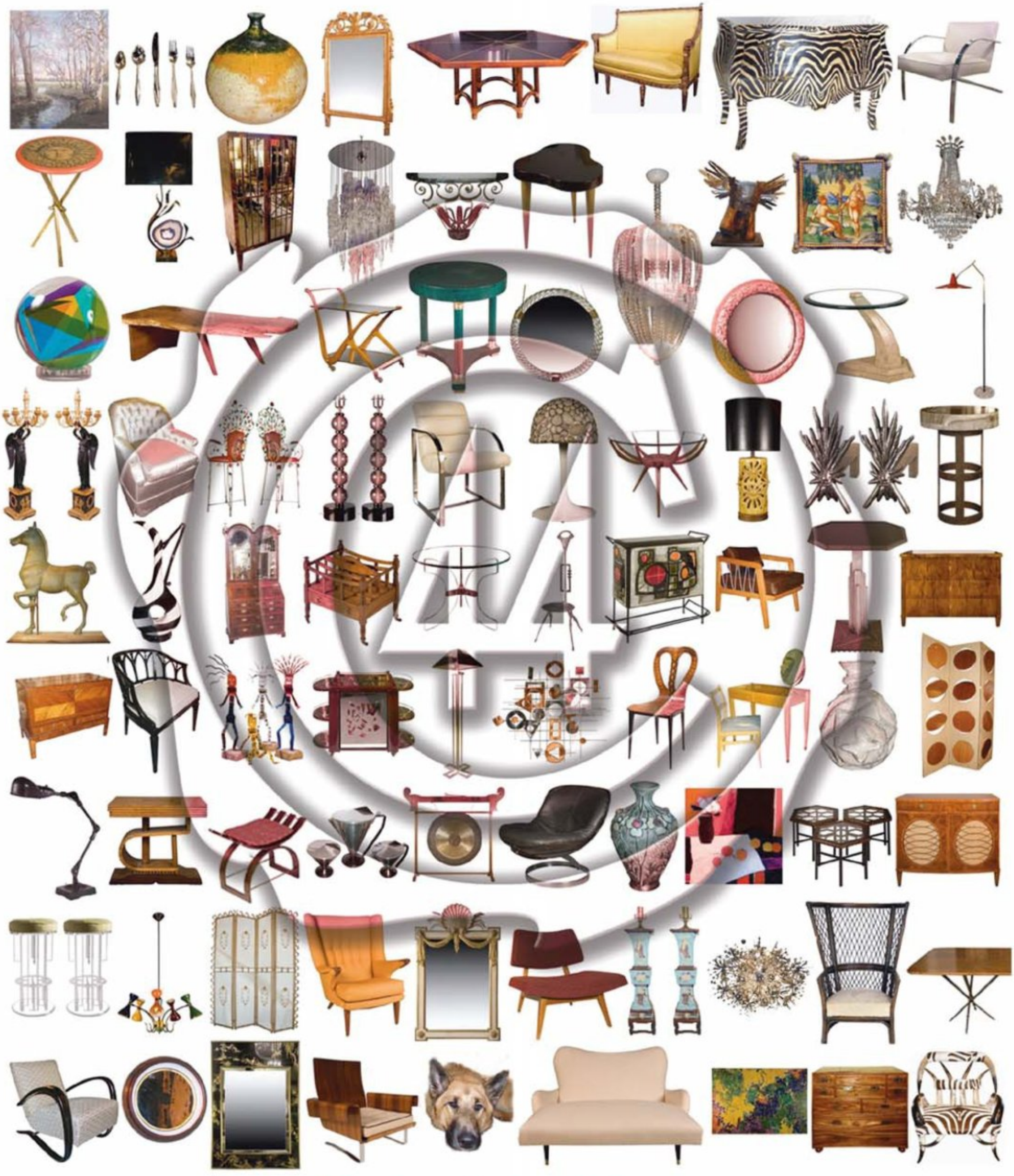


DEPARTMENTS

COVER PHOTOGRAPH BY PETER MARGONELLI









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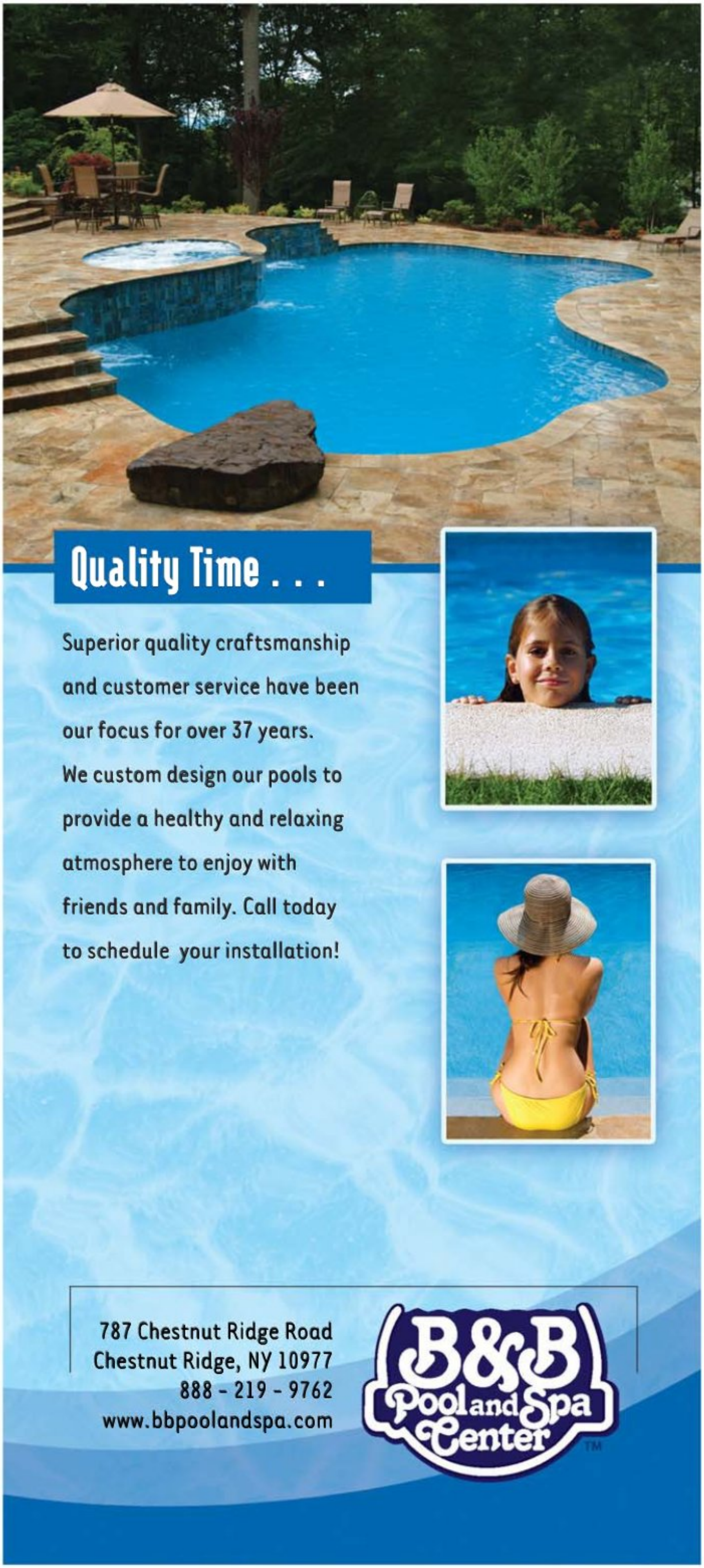
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EDITOR'S SPACE

MODERN LUXE. The aesthetic can be difficult to articulate, but it's easy to identify. In this issue, you'll see it in the understated interiors that Dan Barsanti and Gina Eastman, of the design firm Healing Barsanti, created on the thirtieth floor of 15 Central Park West—Robert A. M. Stern's widely praised residential towers overlooking the crown jewel of New York's green spaces.

↑ **Sure, it looks simple. But in a distraction-free environment like Paul and Eden Dedrick's modern GLASS FORTRESS, luxury hinges on precision craftsmanship** *(p. 72).*

The natural landscape is also integral to the story that unfolded on a 60-acre site in East Aurora, New York, where Bushman Dreyfus—a Charlotte, Virginia, architecture firm committed to building green—gave Eden and Paul Dedrick the modern home of their dreams: A glass fortress in tune with the rhythms of the earth as well as the pulse of modern family life. Visually, the Dedricks' home defines simplicity: But execute a house like this slipshod and the whole concept unravels like bad sewing.



↓ **Don't miss it! Our DESIGN SERIES starts this month with a survey of 1950s icons and influences** *(p. 53).*

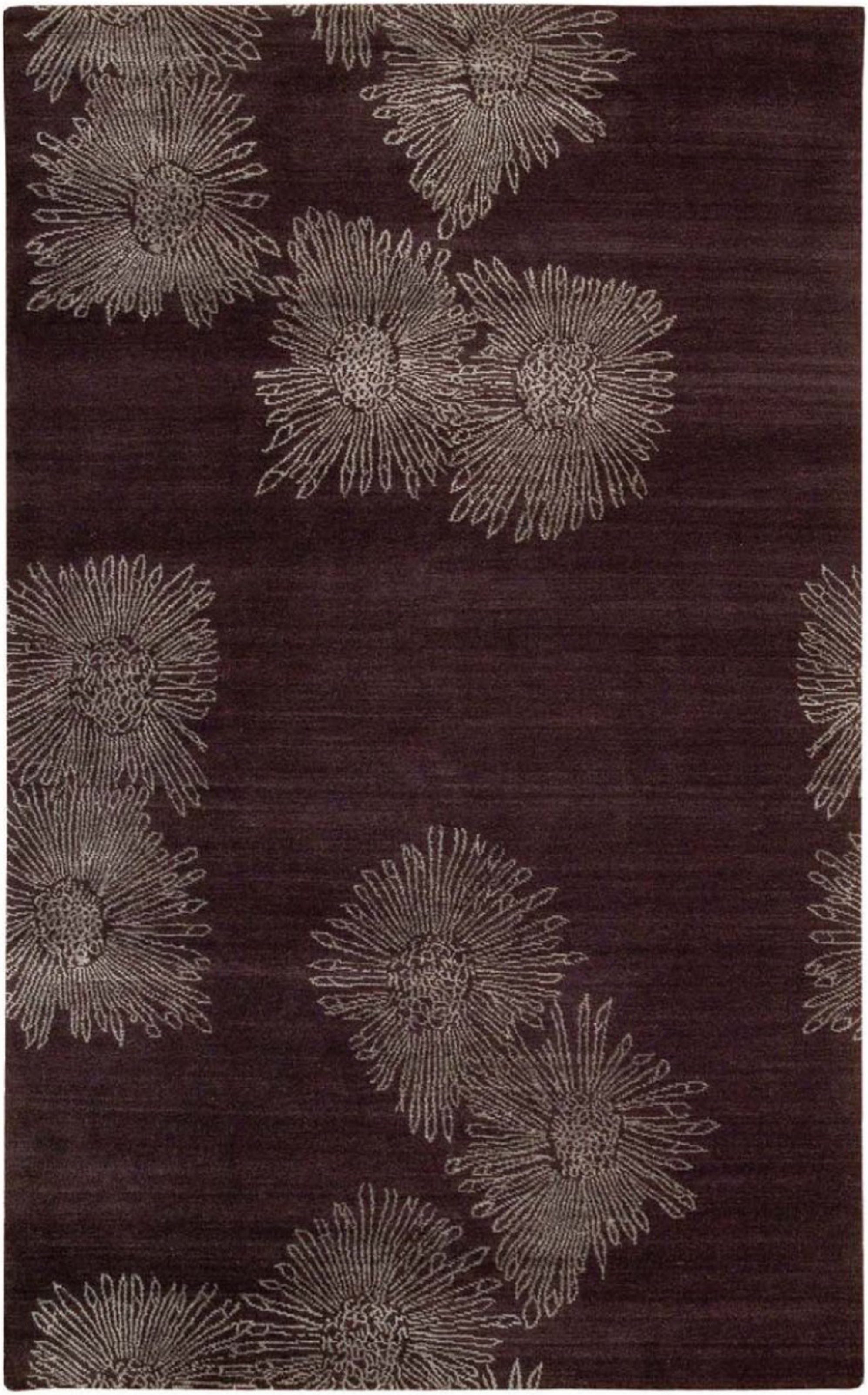
It's the same attention to detail demonstrated in the artfully composed space presented by designer Juan Montoya at this year's Kips Bay Decorator Show House, featured on this issue's cover. From the precise dimensions of the Stark carpet (measured to an eighth of an inch) to the razor-sharp pleats of the white linen curtains, every exciting element of this multifaceted environment contributes to an overall sense of harmony.

Luxury is not defined by indiscriminate acquisition. It's about a commitment to achieving a certain quality of life. In New York, modern luxe is a mindset—and it's here to stay.




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STATEMENTS

Luxurious textures and intriguing shapes to enhance your space



BLUES SCENE The Fritz Hansen "Swan" chair, introduced in 1958, still looks cutting edge against a backdrop of Silk Blue glass tiles by Carlo Dal Bianco, part of Bisazza's 2009 Mosaic Collection. ***bisazzausa.com***

BISAZZA, PHOTOGRAPH BY OTTAVIO TOMASINI



CRYSTAL VISION Moser's handcut Gema vase, designed by Katerina Dousova, exhibits a colorful teardrop center under its translucent surface. ***VandM.com***



ORBITAL Designed by Swedish architects, the Pebbles sofa features a swivel backrest, chromed metal feet, and multi-density polyurethane foam padding. ***cappellini.it***

CONTINUED

STATEMENTS

RIPPLE EFFECT

The mesmerizing Copa Brocade pillow from Niba Home recalls the undulating waves of the sea. ***nibahome.com***



SITTING PRETTY

Oriana wallpaper from the Lucido Collection complements Harlequin's Lucido Velvet on the settee. ***harlequin.uk.com***



LIMITED EDITION **The handcrafted Sylvan SF Marseilles sideboard (35"H x 97"W) features parchment-finished mahogany and polished cast-brass, push-latch doors.** ***sylvansf.com***

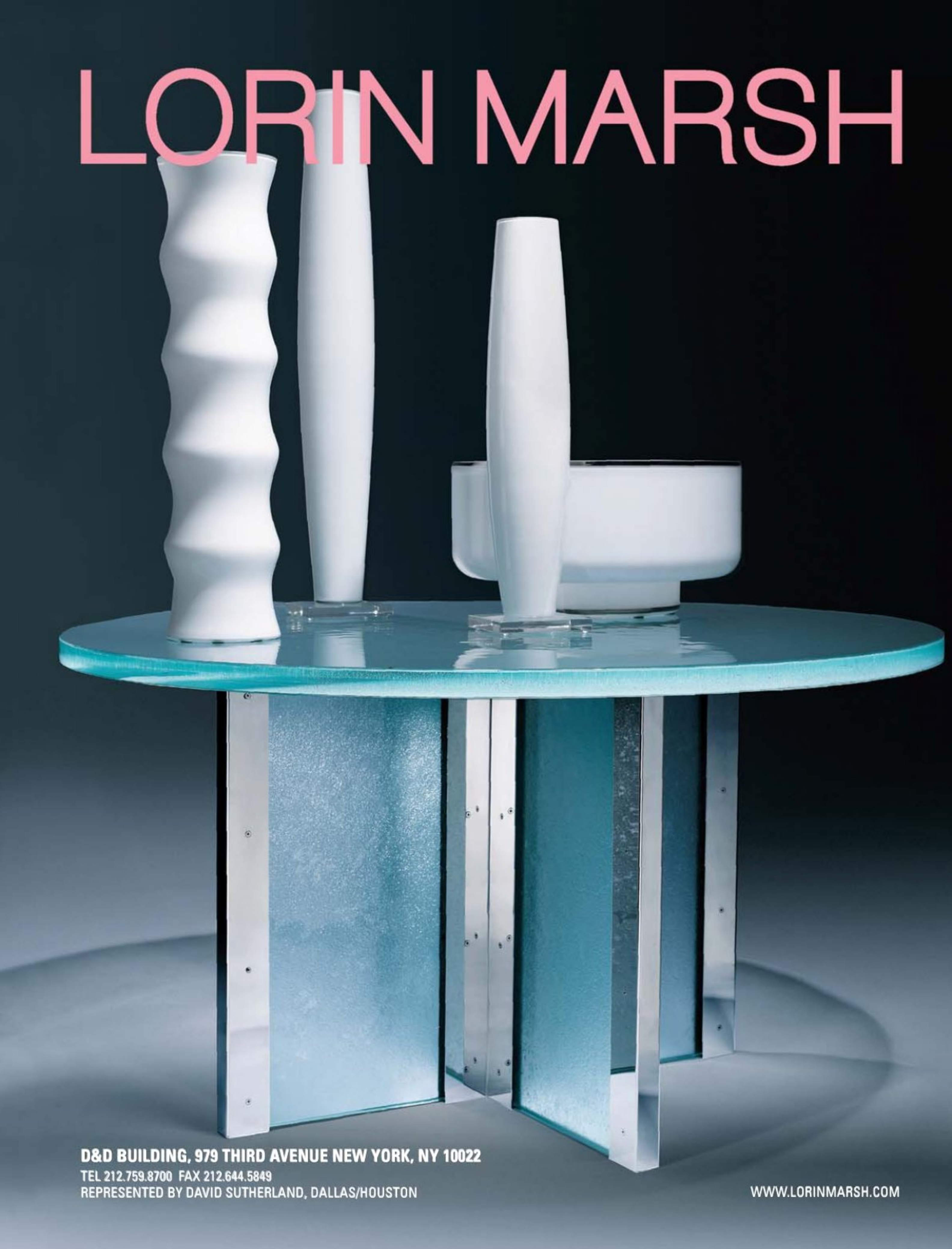


PURE INSPIRATION

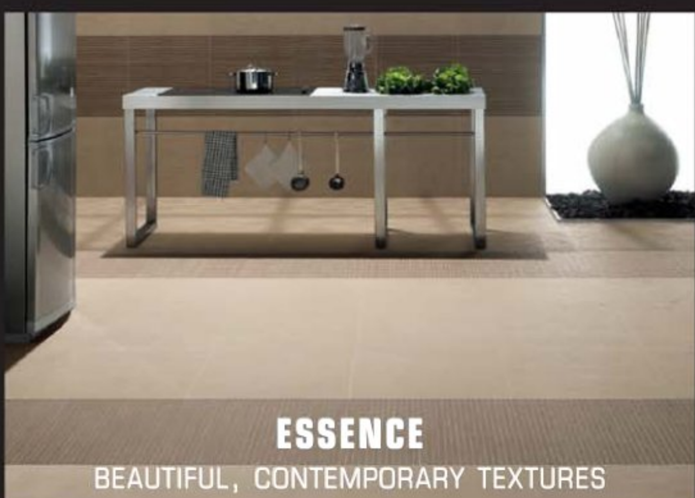
The Skylight rug from ABC Carpet & Home is handwoven from 100-percent raw Tibetan wool, without dyes or chemicals. ***abchome.com***



~ See Resources.


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FOCUS

LEATHER FANCY The Kipling Godiva Mini (background) and Kipling Sunset Jeff's leathers come in 45 colorways. ***mooreandgilesinc.com***



OPEN WEAVE These polished aluminum plates (available in square and rectangular shapes) curve up at the edges to cradle their contents. ***zgallerie.com***



STATELY The 92"-tall Woven Floor Lamp features a handwoven, metal-wire base and a black gauze shade. Finishes include chrome and anthracite black. ***wired-designs.com***

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SEAT STYLE Paola Lenti's Shell (indoor version) is handwoven with wool and polyamide cord. ***karkula.com***



ARISTOCRATIC Taillardat's Louis XVI–style beechwood Marly chair shimmers in a pewterlike finish and Elitis woven fabric. 38"H x 21"W. ***taillardat.com***

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SIMPLE GRACE

SMC Furnishings' May Lounge Chair, designed by Brandon Phillips, is shown in walnut and woven leather.

spacemfrs.com

KARKULA. PHOTOGRAPH BY JAZMIN FRANCIS



COCOON

Francesco Rota's AMI chair for Paola Lenti features a steel structure and a hand-woven back in Magliia Tubolare polyester.

karkula.com



CLASSICALLY HANDSOME

Bottega Veneta's Fall/Winter 2009 Men's Calandra Intrecciato Duffel is an attention grabber. ***bottegaveneta.com***

~ See Resources.









people to know, places to go, things to see

PRODUCED BY
MARJORIE E. GAGE

CLIQUE

OFF THE CHARTS

"Every time I go to the hardware store to pick up nails or lightbulbs, I find people fretting over color strips in the paint aisle," says Donald Kaufman (above, in his Manhattan "lab"). "You can see the stress in their faces, and I always want to stop and help them." In his way, he has. For 30 years, Kaufman and Taffy Dahl, his wife and business partner, have developed paint colors that are easy to live with. This year, they launched their first collection of signature Donald Kaufman Color paints, a collection of 104 custom-blended interior colors and four finishes. Engineered in partnership with Pratt & Lambert, the premium-quality colors are available through select independent paint dealers around the country. "Ignore trends," says Kaufman, who approaches the process of developing paint colors with an artist's eye and a scientist's precision. "Choose a color you like—your clothes closet holds clues—and test it out in the space it will be used in. Colors bend to available light, and 'read' differently at different times of day. If you pick a color you love, you will love living with it."

donaldkaufmancolor.com



ISLAND LIVING

Goodbye, stiff-backed sofa—hello, curvaceous oasis: The conversation-inducing, eight-seat lounge from Nienkämper, constructed of sustainably harvested wood and soy-based foam, is earth-friendly, too. For more on the Isola 8, visit ***nienkamper.com***.



THE HICKS MIX

David Hicks (1929–1998) earned an international reputation for giving timeless patterns and materials a modern edge. Now, nine of the British designer's signature patterns—conceived for carpets, wallcoverings, and fabrics—have been reinterpreted in marble and limestone flooring by Studium. ***studiumnyc.com***

See Resources.

TOP, LEFT: ROOM DESIGNED BY SILLS HUNIFORD; PHOTOGRAPH BY DOMINIQUE VORILLON; DONALD KAUFMAN COLOR, DKC-103. TOP, RIGHT: PHOTOGRAPH BY PETER MARGONELLI.





SHOWROOM STYLE





white lights

Carole Gratale turns a new generation on to a modern look

"WHITE DOESN'T FIGHT WITH ANYTHING ELSE GOING ON IN A ROOM," SAYS Carole Gratale. "It just works its charm without competing." French Deco designers and 20th-century sculptors, notably Giacometti, captured any number of abstract organic and geometric forms in plaster of Paris. "In the 1940s and '50s, decorators like Dorothy Draper latched on to the idea and started a trend that continued for decades," explains Gratale. "Only recently has there been a void." Now Gratale has picked up where Draper's disciples left off with her Carte Blanche collection of lamps, sconces, and chandeliers produced in white polyresin. "Because white works." ~ *See Resources.*







functional forms

Pieces from Carole Gratale's Carte Blanche collection include (clockwise from top, left): a sconce modeled after a vintage plaster fixture that Gratale—an ardent French Deco collector—discovered in a Parisian flea market; a chandelier sparked by the art of Giacometti; a Giacometti-inspired urn table lamp; a Deco triangular sconce; and a mid-century-style ball lamp.

PHOTOGRAPHY: TOM SALTARELLI

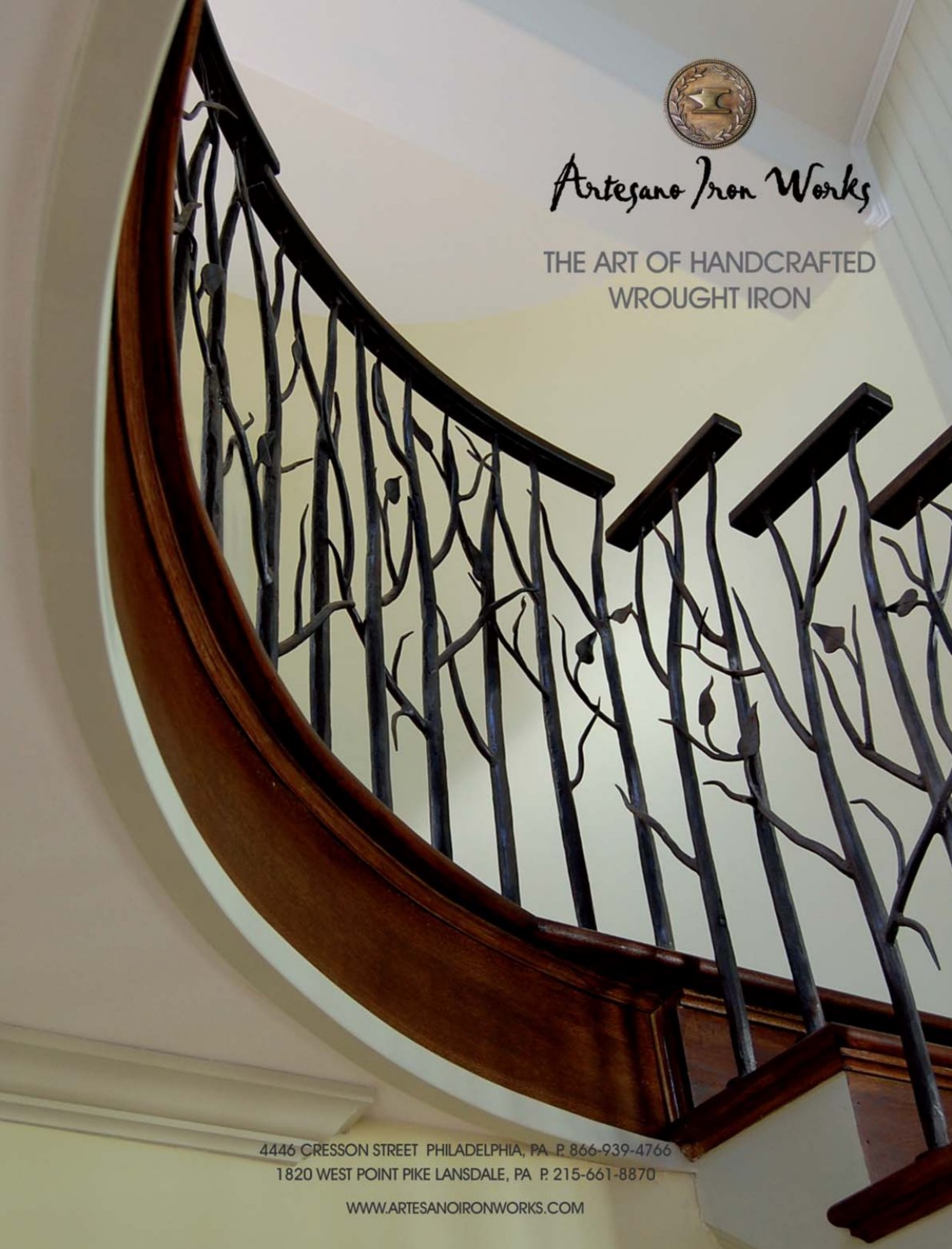

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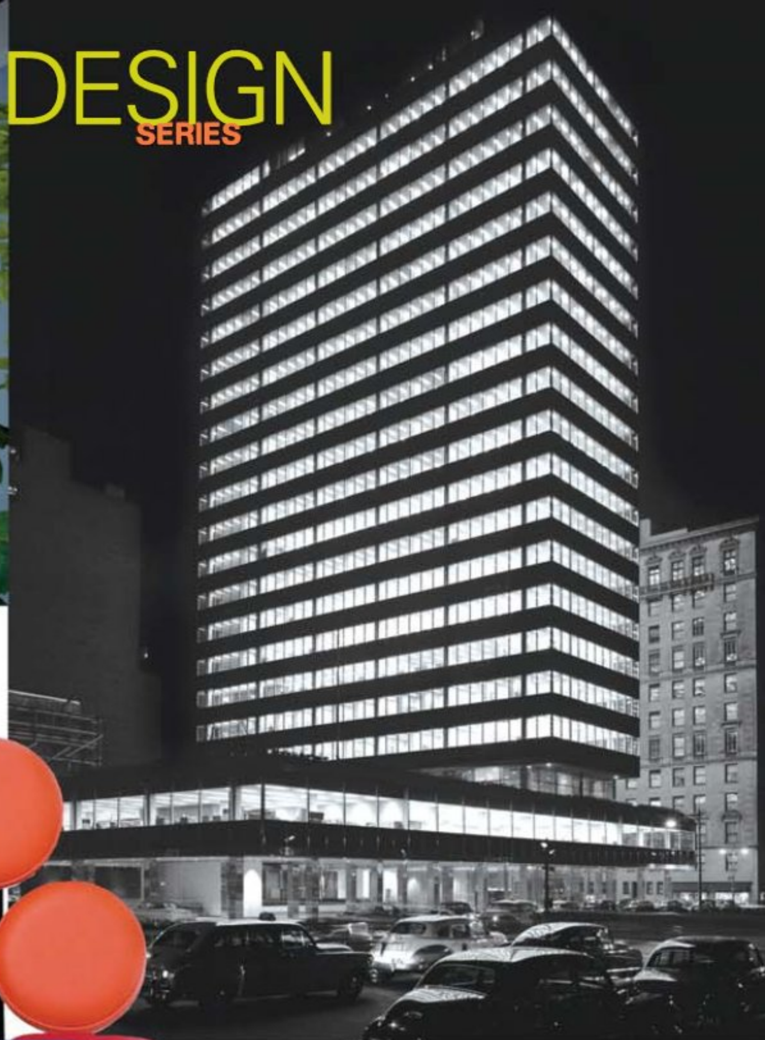







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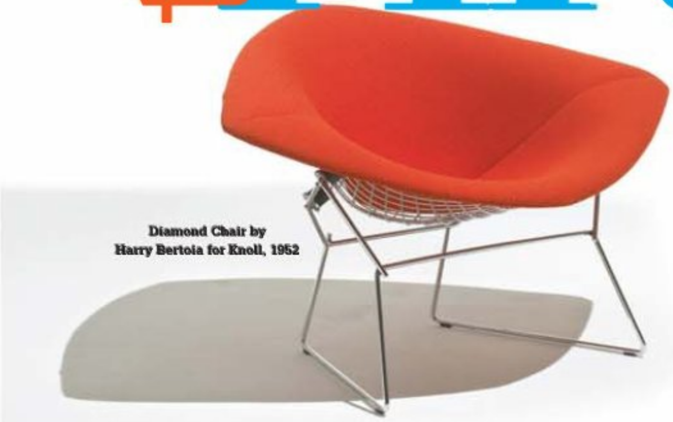


Clockwise from left: Knoll's San Francisco showroom, 1956; Lever House: Gordon Bunshaft of Skidmore, Owings & Merrill, 1952; Marshmallow sofa by George Nelson for Herman Miller, 1956.

the fifties



Radar by Piero Lissoni, Cassina



Diamond Chair by Harry Bertoia for Knoll, 1952

In a Dickensian "best of times, worst of times" construction, one can choose to see the 1950s as either a time of irrepressible, youthful optimism and invention or as 20th-century America's morally compromised mid-life crisis. Balancing conformity and dissent, this was a decade that, at its best, yielded some of America's most innovative and original architecture, interior design, and, especially, furniture.

On the following pages, we feature in grid formation some of the 1950s' greatest hits, a few sleeping beauties, and a couple of surprises. Among the designers we

~ PRODUCED BY JANICE LANGRALL

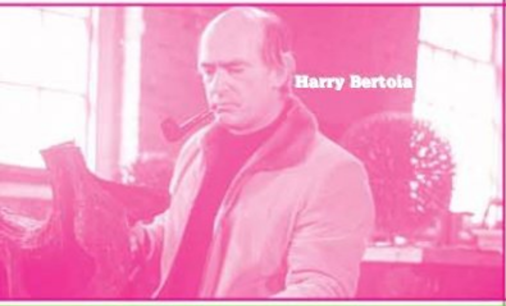
DESIGN SERIES

designer	about	signature design


Florence Knoll Bassett

With an impeccable design pedigree, Florence Knoll Bassett shepherded one of the most prolific, innovative and influential design collaborations in America. She attended Cranbrook and was mentored by Eero Saarinen. As partner of Knoll Associates, she championed a total design aesthetic and revolutionized interior space planning. She also designed incomparable casegoods, textiles, tables, and chairs—among them her resplendent Lounge Seating Collection.


Lounge Seating Collection, Knoll, 1954


Harry Bertoia

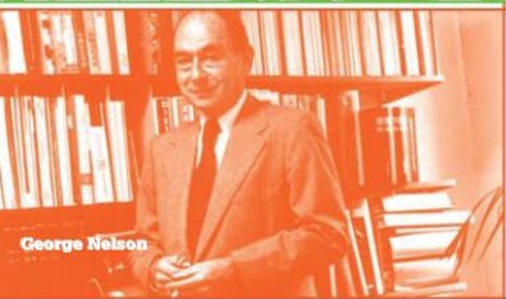
Another Cranbrook Academy of Art alumnus, the Venetian-born Harry Bertoia worked with Ray and Charles Eames during the war. In 1946, he became an American citizen and in the years that followed, he created some of the most beautiful and successful designs for Knoll. Inventive and imaginative, he is best known for those amazing chairs, the Diamond and Bird, each so grounded, yet so light that they soar and glide eternally in the design firmament.


Diamond Chair, Knoll, 1952


Charles & Ray Eames

The great mid-century design sweethearts Charles and Ray Eames introduced a fresh, new visual language. From bent plywood chairs to molded fiberglass seating, they married art and science with wit and certitude. Charles studied architecture and was influenced by Eliel Saarinen. Ray studied painting with Hans Hoffman and attended Cranbrook Academy of Art. Together, they designed just about everything, including the totemic, eponymous Lounge and Ottoman.


Eames Storage and Desk Units, Herman Miller, 1950


George Nelson

Cerebral and practical, George Nelson was an industrial designer, architect, writer, and product designer. As a journalist, he introduced Americans to the European avant-garde. As Herman Miller's design director, he initiated major innovations in office furniture design. Inspired by a coconut shell, he designed the you know what (shown at right), as well as dozens of other classics, including the endearingly wacky Marshmallow sofa, which makes one smile and long for s'more.


Coconut Chair, Herman Miller, 1955


T.H. Robsjohn-Gibbings

With a classicist's eye and a modernist's hand, Englishman T.H. Robsjohn-Gibbings designed some of the last century's most elegant, refined, and graceful furnishings. He began his ascent to design's Mt. Olympus as an antiques dealer's assistant and then as a decorator. In 1936, T.H. opened a Madison Avenue showroom and conquered America. He also wrote several engaging books and later retired to Greece in an apartment with a view of the Parthenon.


Pair of Sabre Leg Lamp Tables for Widdicomb, 1950s


Edward Wormley

While easy to dismiss as design's Everyman, there was nothing average about Edward Wormley. He began as an interior designer for Marshall Fields and was later recruited by Dunbar Furniture. With unerring and exacting standards, he translated a classic, historic design vocabulary into a chic, modern vernacular. This achievement earned him inclusion in MoMA's Good Design Exhibition. His legacy lives on and the demand for his pieces continues unabated.


Knowland Sofa, Dunbar Furniture, 1955

PHOTOS: FLORENCE KNOLL BASSETT; HARRY BERTOIA: KNOLL, INC.; T.H. ROBSJOHN-GIBBINGS, C. 1945, COURTESY OF THE TERENCE HAROLD ROBSJOHN-GIBBINGS PAPERS, 1945–1965, ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION.

PAIR OF SABRE-LEG LAMP TABLES BY T.H. ROBSJOHN-GIBBINGS, PHOTO BY DUAL MODERN, AVAILABLE ON 1STDIBS.COM.

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Bench, Knoll, 1954


Marble & Chrome Oval Dining Table, Knoll, 1950s; reGeneration

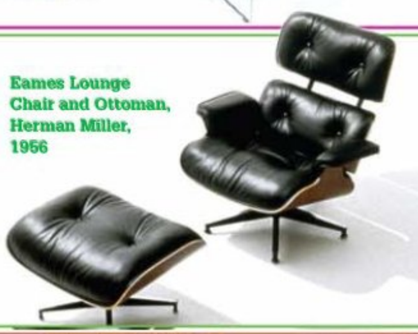
Liam Sofa by Mitchell Gold & Bob Williams



Bird Lounge Chair, Knoll, 1952


Chairs, Knoll, Sebastian + Barquet


Leaf Chair by Lievore, Altherr, Molina for SUITE New York

Eames Lounge Chair and Ottoman, Herman Miller, 1956


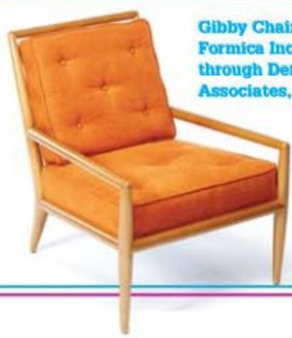

Eames Fiberglass Rope Edge Chair, 1950; Red Modern Furniture


Radar by Piero Lissoni, Cassina

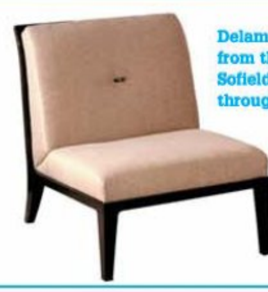

Nelson Swag Leg Chair, Herman Miller, 1958


Dining Table, Herman Miller, 1958; Mark McDonald

Jeffrey Bernett's Chair for Metropolitan Seating, B&B Italia



Gibby Chair, Michael Formica Incorporated through Dennis Miller Associates, 1950s


Nickel-Plated Table Lamp, Hansen, 1950s; Eric Appel


Delamere Chaise from the Bill Sofield Collection through Baker


Long John Bench, Dunbar Furniture, 1946

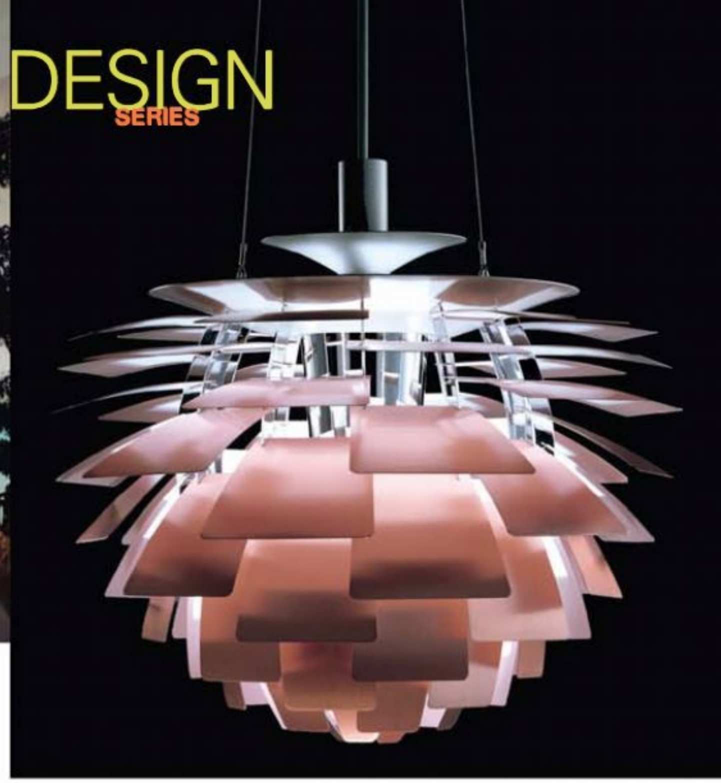

Ottoman, Dunbar Furniture, 1950s; Dual, Center 44


Buckingham Sectional, Carlyle Sofa

RARE DINING TABLE BY GEORGE NELSON, PHOTO BY MARK MCDONALD, AVAILABLE ON 1STDIBS.COM. ALL OTHER PHOTOS THIS COLUMN ALSO AVAILABLE THROUGH 1STDIBS.COM.

CONTINUED







Clockwise from left: Bruno Graf House in Dallas, Texas, designed by T. H. Robsjohn-Gibbings with Edward Durell Stone, 1958; Artichoke Lamp by Poul Henningsen for Louis Poulsen, 1958; Eames House, Santa Monica, California, designed by Charles and Ray Eames, 1949; Tulip Chair by Eero Saarinen for Knoll, 1956.

celebrate, four were card-carrying modernists. The latter two, working within a more traditional framework, were modern in their approach. Our survey includes a portrait, a brief biography, a signature design, and a trademarked product currently in production. Taking a little license, we end with an interpretative selection by a new generation of designers who clearly internalized the aesthetic spirit of our Design Six.

To lend a little historical perspective on the visuals: The last half of the 1940s and the decade that followed were to become one of America's most technically and artistically productive periods. Industrial materials and know-how adapted from World War II were harnessed to build housing and offices for returning servicemen and a shape-shifting landscape; a growing middle class and a robust economy attracted an enterprising generation of seismic talent dedicated to furnishing these homes and workplaces with unsurpassed creativity.

In 1946, George Nelson became design director of the renowned Herman Miller furniture company. He enlisted the prodigiously gifted Charles and Ray Eames. The same year, Florence Schust became partner of Knoll Associates and wife of Hans Knoll. This corporate coupling resulted in brilliant design progeny—including works by Harry Bertoia. Other milestones included the fortuitous appointment of Edward Wormley at Dunbar Furniture and T.H. Robsjohn-Gibbings's elegant commissions for the Widdicomb Furniture Company.

From the crucible of the '40s flowed the forms of '50s modernism, a style that to many defines "American design." Be it wood laminate, foam rubber, plastic or fiberglass, modern materials were shaped into endless forms and configurations. Many 1950s silhouettes remain etched into our visual memory. Their originality and execution remind us that the '50s were among the best of times. ~ *See Resources.*

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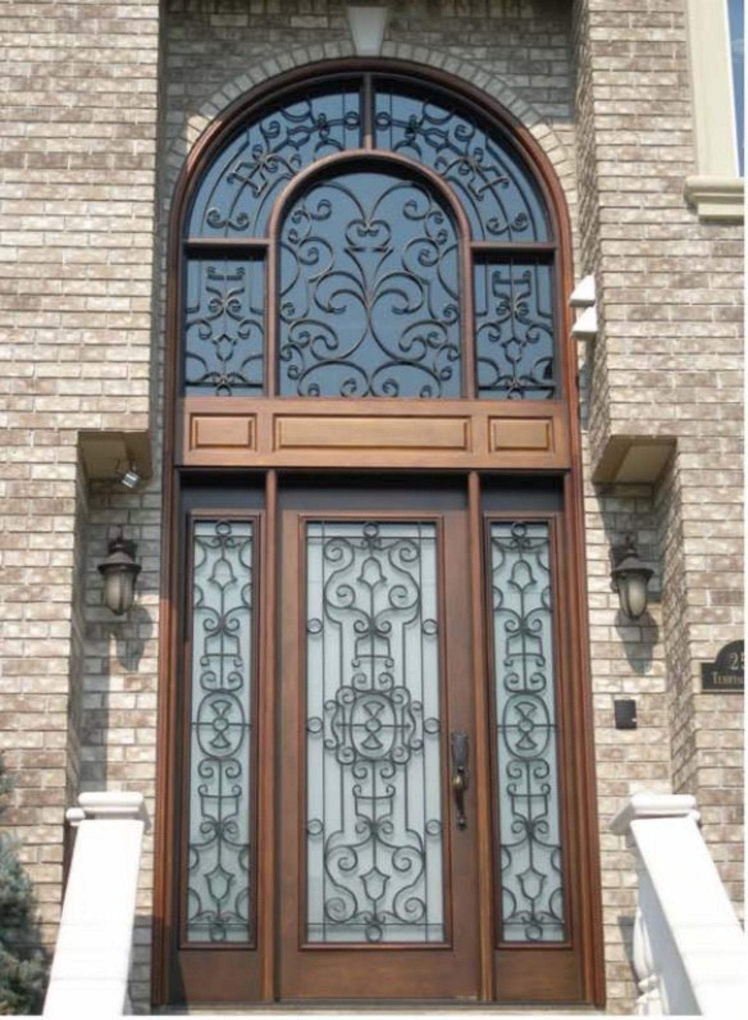
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PHOTOGRAPHY: PETER MARGONELLI. INTERIOR DESIGN: JUAN MONTOYA.



Healing Barsanti makes a cool statement at the city's hottest address

INSIDE 15 CPW



CALM and COLLECTED

In the living room and library, textured wallcoverings focus attention on the client's rotating art collection. Malmaison commodes, Niermann Weeks. Conrad cocktail table, Holly Hunt. Billy Baldwin chairs, HB Home.



THE ROBERT A.M. STERN–DESIGNED HI-RISE AT 15 CENTRAL PARK WEST MAY be one of the city's hottest addresses, but Daniel Barsanti approached the design of its 30th-floor apartment with a level-headed sense of cool. "I wanted to create a sexy envelope," says Barsanti. While the designer—who, with partner Pat Healing, heads up the Healing Barsanti design studio and HB home design shops—admits it was a thrill to be working in one of the most praiseworthy new buildings in New York, he wanted to keep the interiors "purposeful."

Working with designer Gina Eastman, he started by attacking two challenges of apartment-living: light and noise. To capture views as soon as you come in, they opened up the foyer and layered the living-



thirty FLOORS above

A clean, cream and marine palette doesn't detract from the apartment's luxurious view. Silk curtains from Christopher Hyland run the full 11-foot ceiling height. Sofas and steamer armchairs from Nancy Corzine. Ceramic table lamps by Christopher Spitzmiller.



SOLUTION in SIMPLICITY

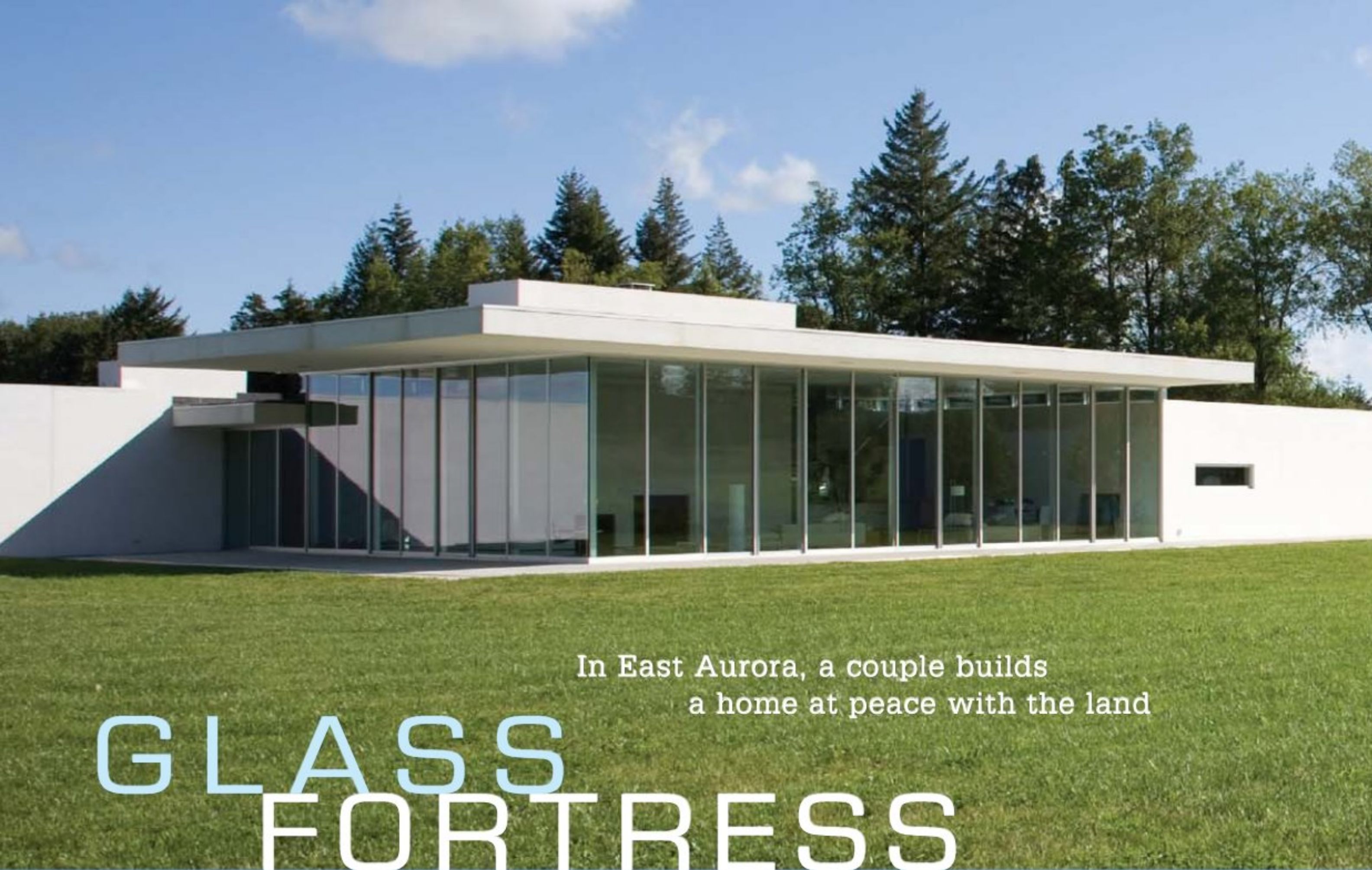
Designed to function for two or 20, the dining room eschews one large table for a pair of expandable Allegro tables and Grand Klismos chairs from Profiles. A woven-linen Zoffany wallcovering, painted with gold leaf, continues on the ceiling.

room ceiling with six coats of Benjamin Moore's White Dove and six coats of lacquer, creating a reflective surface where city lights dance at night. Muffling sound was next, achieved with textured wallcoverings and low-pile silk and mohair rugs. Knowing that the clients were art collectors, the designer adhered to a clean palette of blues, creams, and golds, avoiding patterns that could interfere with an ever-evolving collection. Deep-seated furnishings, such as the Nancy Corzine Marina sofas, were kept comfortable, but indulged in soft-to-the-touch velvets and mohair. "Good decorating is a great place to sit, a great place to have a drink, a great place to read—a great place for other things that I won't mention," Barsanti says, laughing. Now there's such a place at 15 CPW. ~ *See Resources.*

SHAPING it UP

The geometric theme carried throughout the apartment takes shape in the master bedroom with a Bergamo metallic weave headboard; Phillip Jeffries' Sassy Silk wallcovering; and Matouk bedding.





In East Aurora, a couple builds
a home at peace with the land

GLASS FORTRESS



ARCHITECTURAL DESIGN **BUSHMAN DREYFUS ARCHITECTS PLC**

TEXT **MARJORIE E. GAGE**

PHOTOGRAPHY **BEN RAHN/A-FRAME**



Above: Twelve-foot-tall windows link interior living spaces to a rolling meadow and pond. A landscape wall obstructs views from the driveway. This photo: The garage entry, kitchen windows, and main entry overlook the rear courtyard. A "moon gate" frames a view.



FULL DISCLOSURE: THAT IS WHAT WE EXPECT FROM A GLASS HOUSE. BUT Paul and Eden Dedrick envisioned something different. "They wanted a house that 'literally sucks you out of doors,' " recalls Jeff Dreyfus, managing partner of Bushman Dreyfus Architects, the Virginia-based firm the couple commissioned to build their dream house. "But they value their privacy, and it was just as important to them to create a home where the family could reconnect at the end of the day."

The Dedricks achieved both in this four-bedroom house on the outskirts of East Aurora, New York, a single-story structure of glass, stucco-clad concrete, and local stone inspired by British architect Graham Phillips's celebrated London home, Skywood. Designed to integrate with the 60-acre site's unique combination of pond, meadow, wetlands, and forest, the 4,000-square-foot dwelling consists of



GREEN glass

This page: Bushman Dreyfus and M. Metros Builders worked with the homeowners to create a glass house that meets New York's stringent energy-efficiency standards. Sustainable materials and methods include geothermal heating and cooling systems; aerated autoclaved concrete exterior walls for high insulation value; and deep roof overhangs that facilitate passive solar heating/cooling. Rooftop rainwater is redirected to the pond and surrounding wetlands. Opposite, bottom: Thermal-insulated-glass sliding doors permit natural ventilation and unbroken views.





MINIMAL distraction

Clockwise from top left: Radiant heating warms polished concrete floors. A Bulthaup kitchen puts everything in reach—and out of sight. The chimney wall accommodates storage on the opposite side.





distinct wings built around a central chimney wall that delivers structural balance for the cantilevered roof as well as integral storage space for the clutter of everyday life. Conscious of the project's impact on the land, the Dedricks insisted on building a home that was not only aesthetically pleasing but ecologically responsible—no small task in a town a 20-minute drive from Buffalo, a city synonymous with fierce winters. The solution evolved from smart materials, meticulous construction, and intelligent placement around walled courtyards earmarked for pool, parking, and pastoral pleasures. "I call the house a glass fortress," says Dreyfus. "It's part of the world, but protected from it." ~ *See Resources.*



NATURAL flow

Opposite page: The rear landscape wall's moon gate reveals a glimpse of the family's swimming pool. Concrete pavers form a water-permeable path. This photo: Low walls built of locally quarried stone frame channels of water fitted with fountains. Inset: The structure reflects its peaceful surroundings.

NORDIC LIGHT

Juan Montoya restores a room's luster at this year's Kips Bay Decorator Show House

INTERIOR DESIGN JUAN MONTOYA DESIGN
TEXT MARJORIE E. GAGE
PHOTOGRAPHY PETER MARGONELLI





elements of light
Linen curtains diffuse light and eliminate distractions on the window wall, turning the custom chandelier and 18th-century Swedish refectory table into focal points.



multiple layers
Pigmented Venetian plaster walls were combed while wet to create silvery ripples of light. A leather-bound, woven-wool rug from Stark repeats the wall's subtle stripes. The tufted daybed, like the room's 16-foot-long sofa/bench (previous spread), is covered in steel-blue silk velvet from Montoya's Metro Collection for ALB International. A cylindrical bisque sculpture by Mia E. Göransson and a John Dickinson tripod table punctuate the arrangement with dashes of pure white, vying for attention with the mesmerizing gaze of Spanish artist Manolo Valdés's Matisse-inspired mixed-media portrait.





JUAN MONTOYA'S TRAINING AS A FINE ARTIST REVEALS itself in the light-filled space he designed for this year's Kips Bay Decorator Show House. "When I walked into the room, everything was painted dark brown," says Montoya. "Before I could begin, I needed to make sure that the oppressive paint, the dropped ceiling, and the track lighting could be stripped away—and never come back." Granted carte blanche, Montoya developed a luminescent canvas filled with cool color, reflective surfaces, and layers of texture and detail. The space originally served as the dining room of an Upper East Side mansion, "but that would be a waste of space for the way we live today," says Montoya. In its place, he conjured a multitasking salon, arranging custom and antique furnishings—including the Swedish Deco paint-decorated console and chairs that inspired the room's Scandinavian theme—into purpose-driven groupings intended for entertaining or quiet relaxation. A new wool rug (woven to the designer's precise 24′ ⅛″-by-21′ ½″ specifications) binds the assemblage together. "The feeling had been mortuarial," Montoya recalls. "Now it is a room to live in." ~ See Resources.

contemporary art
Above: A classical plaster head plays off a stoneware sculpture by Swedish artist Eva Hild. Inset, left: The late Peter Clark, a self-taught sculptor from Beacon, N.Y., made art from found materials. This photo: Montoya's bold wall canvas repeats the intense blue of a glass sculpture (bottom, left) by Swedish artist Edvin Öhrström. Italian artist Laura de Santillana made the glass vessel on Montoya's cerused-oak table.







guts & glamour

Formulas give way to fantasy when designer Joe Nahem rehabs a late-'80s spec house in Westchester

INTERIOR DESIGN FOX-NAHEM ASSOCIATES
TEXT HARRY SAWYERS
PHOTOGRAPHY JOSHUA MCHUGH



unexpected textures

Opposite page: Embroidered-silk wallpaper plays off the dining room's mid-century antiques, including a 25-arm Venetian chandelier and Maxime Old sideboard. The canary vases were rescued from the clients' closet. This page: Library seating groups around a '70s faux-coral table.





special blend

This page: Marble and stone from Artistic Tile were interwoven to create the kitchen floor's Burberry-style mosaic. Opposite page: The back-splash is "the same plaid, blown up 400 percent," says designer Joe Nahem. Over the coral-red island, 19th-century Italian stained-glass lanterns now burn electricity.





playful pieces

Opposite: In the den, the 1940s bridge chairs with playing-card-suit-shaped backs came from Paris via 1stdibs.com. The wool and silk shag is from Patterson, Flynn & Martin. This page: Kaleidoscopic collections revolve around a curved high-back sofa designed by Fox-Nahem.



relaxed *refinement*

This photo: A teen daughter's room pairs a velvet-tufted headboard with a Harry Allen Pig Bank, breaking the space's cool reserve. Below: Reclaimed marble tiles pave the master bath; mosaic tile takes the tub's curves. The 1960s fixtures are from Bern Lighting. Opposite: Pavers keep the garden's formality in check.



IN AN AGE WHEN "EXTREME MAKEOVERS" HAVE BECOME ROUTINE TV FARE, THE idea of a real-life "wham-bam rehab" may seem less than thrilling, says Joe Nahem, of Fox-Nahem Associates. "But this is the way we've been doing whole-house renovations for 20 years." Early on, Nahem realized that big changes go more smoothly when clients extract themselves from the daily grind of construction dust and product deliveries. "They walk back in when all the worries are over and the Champagne is sitting out," says Nahem.

The "fizz" in this Westchester County rehab started on the walls, where embroidered silk, wood, mosaic tile, and bold paint color purged a series of late-1980s spec-house rooms of boring, builder-issue Sheetrock. As project architect Ira Grandberg brought the structure a sense of elegance and proportion, Nahem and his crew redefined its interior with guts and glamour.

Upholstered pieces designed by Fox-Nahem blend with antique lighting, vintage French chairs, and a worldly mix of period and contemporary art and objects. And the firm's patient electrician made sure that every antique and mid-century lamp and light fixture introduced to the house worked perfectly. In the end, the adventurous transformation garnered the praise Nahem most values: "It looks like the people that live here." ~ See Resources.





WORK WORLD

Behind the scenes with designer Richard Mishaan

TEXT FROM MODERN LUXURY, BY
RICHARD MISHAAN WITH ELIZABETH GAYNOR.
THE MONACELLI PRESS, 2009

PHOTOGRAPHY GEORGE ROSS



FIRST
IMPRESSION

This page: A waiting alcove, with a painting by Gustavo Acosta and lacquered wood garden seats by Thomas Boog, counters the strong colors found elsewhere in Richard Mishaan's design studio. Left: Clay busts are by Mexican artist Javier Marin.









MISHAAN AT WORK

Opposite: Metal lanterns found in China hang above a Macassar ebony desk of Mishaan's design. Above, left: French Army cabinets stand in for a sample room. Above, right: Rooms are a fusion of contemporary and neoclassical forms. Left: A serigraph by Manolo Valdés recalls a 17th-century portrait by Velázquez. Below: The designer.

A LIBRARY OR STUDY SHOULD BE A ROOM THAT feeds the soul. Form does follow function. Taking it further, function can drive design toward originality and excellence. I want to envelop my clients in the books and music and artwork that nurture them in quiet moments. I like to wrap these rooms in two or three walls of beautifully crafted cabinetry. I believe in installing as many bookshelves as a room can hold, right up to the full height of the ceiling. Bookshelves become archives of our interests and life experiences. In addition to housing the volumes we love, they should display meaningful objects and mementos. Integrating sculptures or treasures from past travels among books allows spontaneous memories of small delights to resurface. Layering makes a library rich. For me, art is everything and I encourage people to pile it on. In the study of my loft in downtown Manhattan, I've filled the bookshelves to brimming with design and art books, magazines, ceramic containers, objets d'art, and the occasional African mask. All of us multitask our way through our lives, so even the most beautiful rooms must be able to function in versatile ways. The greatest luxury of all is to spend your days surrounded by the people and things you love. ~ *See Resources.*





DESIGN SUZANNE TICK INC.
TEXT MARJORIE E. GAGE
PHOTOGRAPHY JEFF BARNETT-WINSBY

From design to dinner: Life goes on inside Suzanne Tick's East Village home/studio

WORK LIVE PLAY



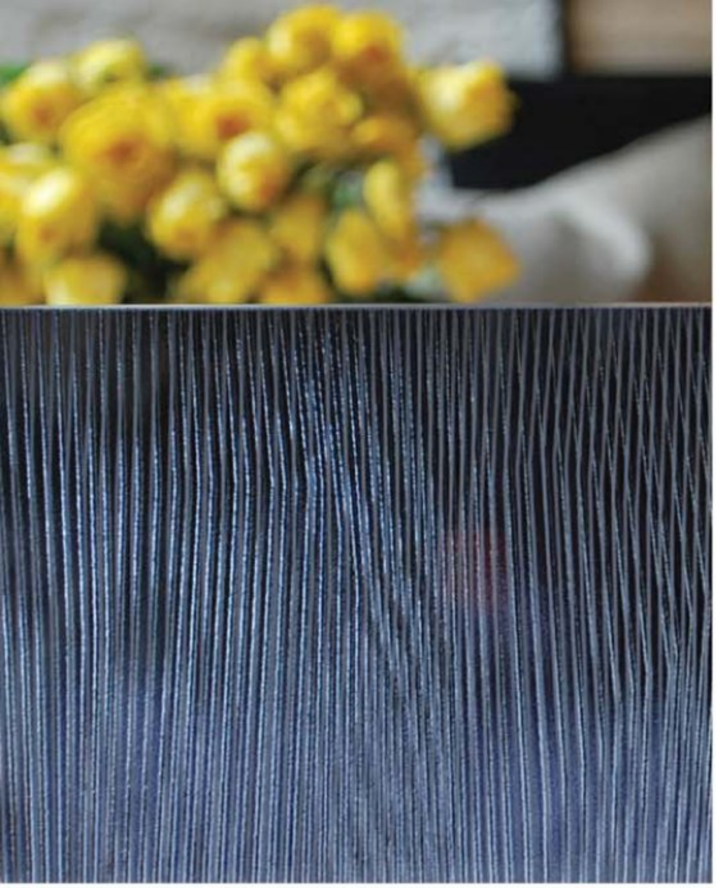




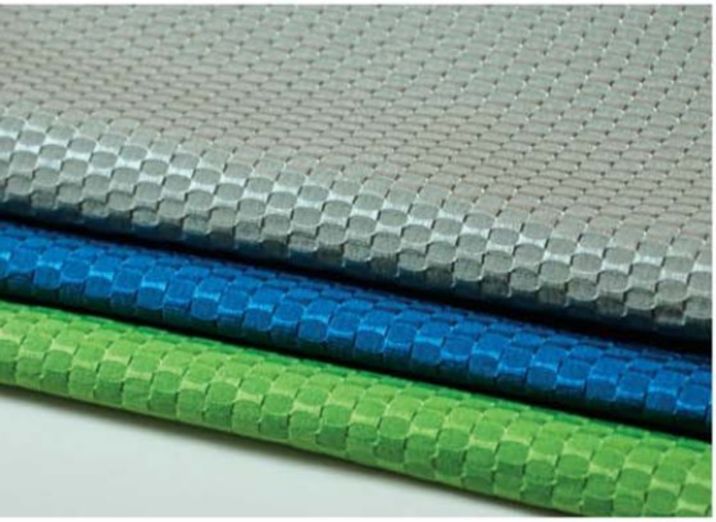
INTEGRATING
work + play

The graphite-colored building (opposite) accommodates private spaces on the top floor; work space in the underground loom room (this page, below); and multitasking zones in between. The second-floor living area (this photo) hosts meetings by day, guests by night.















PHOTOGRAPHY COURTESY OF SUZANNE TICK INC.; KNOLL, INC.; ILAN RUBIN FOR KNOLL, INC.



"FOR YEARS, I FELT DIVIDED," SAYS ARTIST AND DESIGNER SUZANNE TICK. "I MISSED THE ability to work on my loom and play with color and texture when I was at home, and, when I was at my studio, I missed being with my son. Something was always missing."

Tick and Terry Mowers—Tick's partner in "some things work, all things life, and all things play"—needed a place where they could weave the multiple fragments of their mutual lives together. They found it in Manhattan's East Village, where they invested in a 19th-century brick rowhouse on Third Avenue. "The neighborhood is zoned 'Live/Work,'" Tick explains, "which made it possible for us to sleep on the site where we conducted our business. Most of the buildings on our block have commercial or retail space on the ground level and single- or multiple-family residential space above."

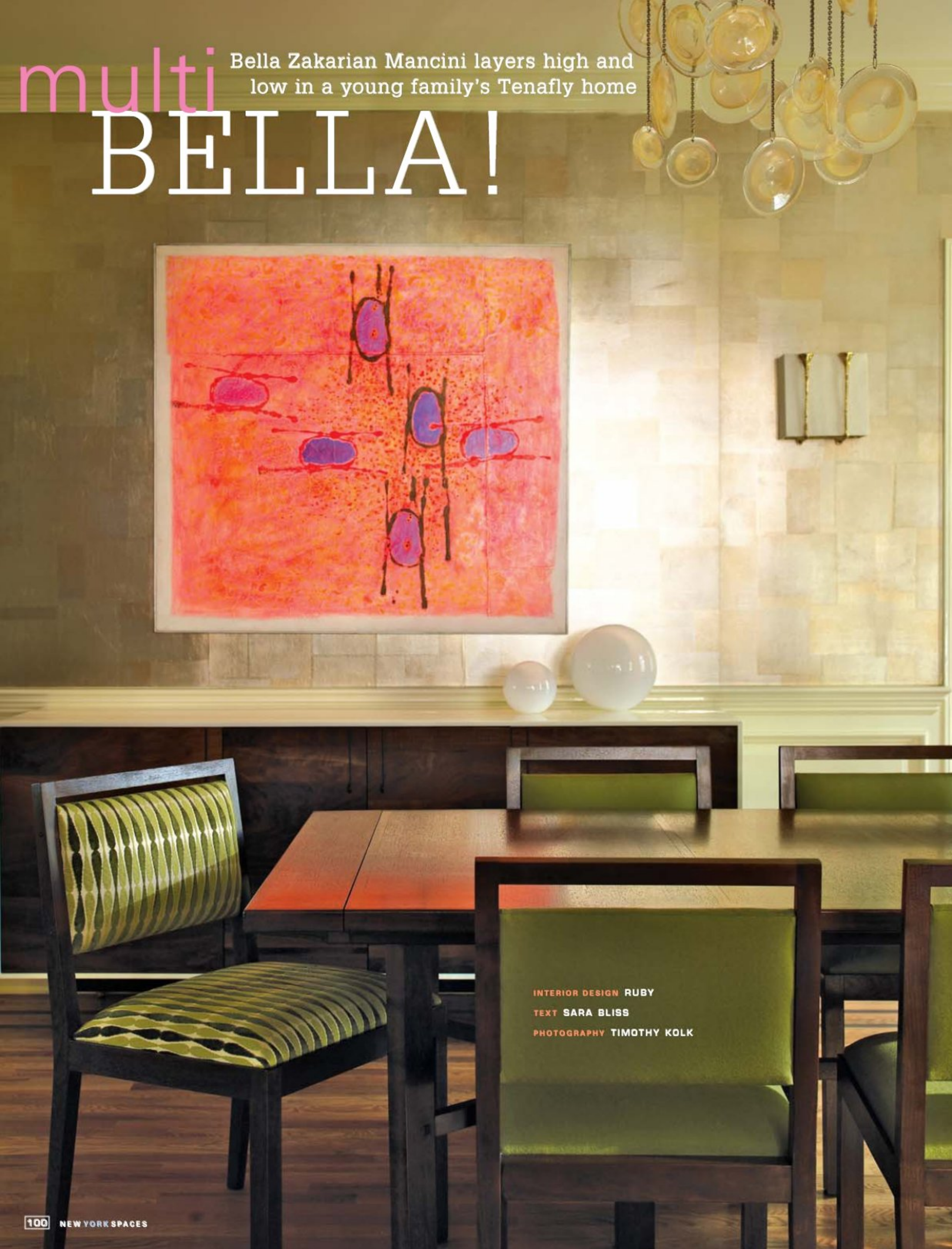
While the building presented a harmonious solution to their work/life situation, it didn't come without complications of its own. "It needed what Terry would call a 'full intervention,'" says Tick. Together, the couple made the building structurally sound, painted the exterior a calm graphite gray, and removed from the interior walls and lowered ceilings copious quantities of drywall. "The rooms had the feeling of a suburban home," says Tick, "but we liked the imperfections of its original brick walls and wanted to expose them." They planted trees on the street, and nurtured tubs of black bamboo on their second-story deck. The sub-ground-level space became a design lab and loom room, and the first story became the home of Suzanne Tick Inc.—where Tick, Mowers, and their creative team collaborate to develop design concepts for KnollTextiles, Tandus carpet, Skyline architectural glass, and the company they founded together, Tuva Looms. The second floor was redesigned to function as a living room/conference room, hosting gatherings for both business and pleasure. "The top floor, where the bedrooms and laundry space are located, is the only area that is completely private," says Tick. "The rest of the space is a real mix, like the neighborhood, and our lives." ~ *See Resources.*

DESIGN minds

Above: Tick and Mowers on their deck, in Bertoia chairs from Knoll. Opposite, clockwise from top left: Etched architectural glass of Tick's design, from Skyline; "Air Rights" drapery, from KnollTextiles; "Refuse DC," is hand-loomed from plastic bags, cardboard tubes, and wire hangers salvaged from dry cleaners; Tick's "Biota" recycled-polyester fabric covers a Saarinen chair; Stephen Sprouse tags Mies (2003); Knoll's "Photon" panel fabric.

multi BELLA!

Bella Zakarian Mancini layers high and low in a young family's Tenafly home



INTERIOR DESIGN RUBY
TEXT SARA BLISS
PHOTOGRAPHY TIMOTHY KOLK



This page and opposite: A young couple with two boys sought to create a sophisticated setting for family life in their Bergen County home. Roger Arlington wallpaper creates a shimmery backdrop for the dining room's mid-century table and chairs, originally from the husband's childhood home. Gold-accented discs embellish the Murano glass chandelier by Laura Kirar for Baker.









Opposite page: A herringbone daybed (top) anchors one end of the living room. On the other (bottom, left), Jens Risom chairs and a cotton velvet Poliform sofa are linked by similar blue hues; the Lucite Waterfall table is from Plexi-Craft. Florence Bradstreet wallpaper adds elegance to the master bedroom's vestibule (bottom right); the velvet Greek key print on the chrome bench repeats in the trim of the bedroom curtains (this page). This page: The capiz shell chandelier is from Oly Studios.



In a child's bedroom, a polka-dot window shade and shams repeat the ball-shaped ceiling pendant's classic form. Blue denim spreads dress simple twin beds with linen-upholstered headboards, a steal at Room & Board. Snuggly Uglydolls.

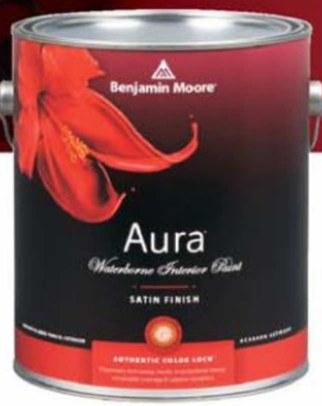
THE KEY TO A SUCCESSFUL CLIENT–DESIGNER RELATIONSHIP LIES IN THE INITIAL SPARK. "Pick a person you want to spend time with," advises Bella Zakarian Mancini, principal at the hip Manhattan design studio Ruby. "You either have that chemistry or you don't." When Mancini met the owners of this newly constructed, 5,000-square-foot house in Bergen County—a young family with two school-age boys—they hit it off right away. "We had so much in common, and they concurred with my take on design, which is: You can have beautiful spaces that are also practical for life. It is possible to mix the high and low without compromising your aesthetic."

The couple came to Mancini with a strong vision and an established collection of mid-century furniture and art from the husband's childhood home. "Theirs was a familiar New York story," says Bella. "They lived in Manhattan and loved the city, but with two boys they wanted more of an outdoor life." The move to the suburbs inspired a certain amount of trepidation. But the fear faded as the elegant interiors the couple hoped for and the backyard and playful children's rooms, worked their magic, making it instantly feel like home. The chemistry was there. ~ *See Resources.*



Animal attraction: On the nightstand, Jonathan Adler's graceful matte-white giraffe lamp shares the spotlight with a colorful collection of board books.




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APPLIANCE







~ TEXT BY CARMELA CIURARU









neighborhood turtle bay

ON MANHATTAN'S EAST SIDE, STRETCHING FROM 41ST TO 53RD Streets and from Lexington Avenue to the East River, is Turtle Bay, originally a 40-acre tract known as Turtle Bay Farm. By the late-19th century, the once-thriving area had fallen into decay: The waterfront, with its rotting piers, became rundown, and First Avenue was populated by factories, slaughterhouses, and cattle pens. Those structures were eventually razed to make way for UN Plaza—which also resulted in the demolition of Third Avenue's elevated rail line.

The 1920s brought a renaissance to Turtle Bay, notably the elegant restoration of 20 townhouses on East 48th and 49th Streets, now the Turtle Bay Gardens Historic District. (The yards of the back-to-back houses were converted into a communal garden by taking a six-foot strip from each property to form a common path.) Perhaps the most famous of those residences is 244 East 49th Street, purchased by





Snapshots

Clockwise, from top: A local haunt. The River House. The Beekman Hotel and (below it) its Top of the Tower restaurant. Violinist Efrem Zimbalist's former home. Zezé's flower shop.

PHOTOGRAPHS BY ADRIAN RAMOS.









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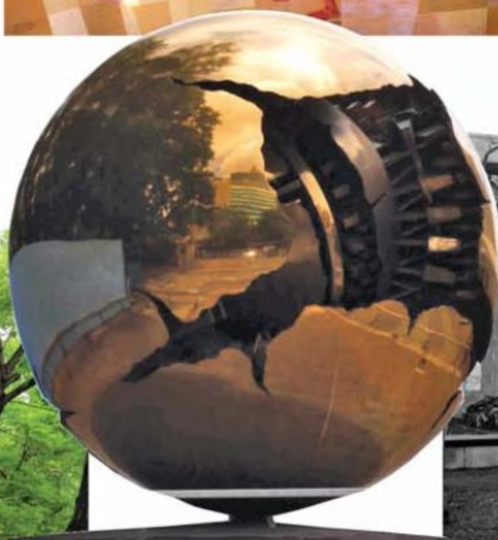
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Out & About Clockwise from top: A gift from the Ford Foundation, Fritz Glarner's 24-foot-high mural is displayed in the United Nation's Dag Hammarskjold Library. One of two murals gifted to the UN from Brazil, "Peace," by Candido Portinari, dignifies the west wall of the General Assembly. A building on the UN's modern campus. Here, Glarner's mural is carried into the library lobby in 1962. The UN's "Sphere within a Sphere" sculpture, by Italian artist Arnaldo Pomodoro. Peter Detmold Park on FDR Drive.







actress Katharine Hepburn in the mid-1930s for $27,500. (It's currently available for rent at $30,000 a month.) In her autobiography, Hepburn wrote, "Now the skyscrapers on the street cut out a lot of the sun—too bad—but it's quiet and convenient and it's mine and I like it."

The skyscrapers have continued to rise, replacing brownstones and giving rise to luxury condos and rental towers, banks, and chain stores. "I love the neighborhood and I'm happy to be here," says resident Lee Frankel. "But it has gradually lost its character, a victim of development without vision." The nonprofit Turtle Bay Association, founded in 1957, serves as a community advocacy group to address such quality-of-life issues. Even today, though, a stroll reveals Turtle Bay's charms, including tony enclaves (Beekman Place and Sutton Place); the Chrysler Building and the Ford Foundation; Greenacre Park, with its 25-foot waterfall; and Dag Hammarskjold Plaza, home to a Holocaust Memorial and a garden named in honor of Hepburn—who worked to preserve her neighborhood's character. ~ *See Resources.*

PHOTOGRAPHS BY ADRIAN RAMOS UNLESS OTHERWISE STATED. FRITZ GLARNER MURAL, GIFT OF THE FORD FOUNDATION TO THE UNITED NATIONS, UN PHOTO BY LOIS CONNER; CANDIDO PORTINARI "PEACE" MURAL, GIFT FROM BRAZIL TO THE UNITED NATIONS, UN PHOTO BY LOIS CONNER. FRITZ GLARNER MURAL, UN PHOTO BY MMB.



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Get this → It's the former home of composer George Gershwin, so as far as pied-à-terres go, this is no ordinary crash pad. Grand and sumptuous, decorated by renowned designer Bob Denning, the prewar home has direct elevator access from a private foyer. It offers northern, southern, and western exposures, and a double-height living room with arched windows and a wood-burning fireplace. (The room is massive, at nearly 600 square feet). The master bedroom has a walk-in closet and a large separate dressing room with a mahogany and marble bath en suite; the generously-sized second bedroom has a walk-in closet as well. An additional fireplace can be found in the library/dining room, which also has ornate Chinoiserie black lacquer paneling. This pet-friendly building is "white-glove," with a full-service staff, and poshly located between Park and Lexington Avenues.

Broker →
Carmen Marques Perez 212.836.1009,
Elizabeth Spahr 212.893.1735;
The Corcoran Group





TRIBECA

100 Hudson Street #3B

One-bedroom, one-bath, approx. 1,100-square-foot loft

LISTED AT **$1,649,000**

Get this → Three years ago, architect David Bae designed a complete and meticulous renovation of this prewar loft, located between Leonard and Franklin Streets. Configured as a one-bedroom, the apartment has 11-foot-high ceilings, Brazilian walnut floors, beamed ceilings, custom closets, and abundant sunlight. The stone-tiled bathroom has Duravit fixtures and a spa tub with separate shower stall. (A Bosch washer/dryer and linen closet stands next to the bathroom.) The windowed gourmet kitchen opens to the living room. The co-op building is pet-friendly and offers residents private storage and a common roof deck with full city views.

Broker →
Ernie Goldberg, The Corcoran Group; 212.941.2638

SPACES collection



A&D Building Introduces New Clive Christian Showroom

Clive Christian recently opened a truly grand showroom on the 5th Floor of the Architects & Designers Building in New York. The premier English company—known for its bespoke wood cabinetry, paneling and furniture—showcases its designs in beautifully appointed kitchen, dining, lounge and bedroom settings.

A&D Building
www.adbuilding.com
212.644.2766
Clive Christian NY
www.clive.com



The Couture Collection

Inspired by antique suzani embroideries this hand-knotted wool and silk rug is part of the couture collection available exclusively through Einstein Moomjy. 155 east 56th street, NYC.

Einstein Moomjy
www.einsteinmoomjy.com
212.758.0900



Powder Room Half Trough by Trueform Concrete

This stand-alone vanity base and concrete sink would make a beautiful addition to any powder room. The cherry base was finished in an espresso stain and features a slotted shelf and two side steel towel bars. The concrete top and integral sink were acid stained to achieve this natural terracotta color.

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New York Spaces & the New York Design Center celebrated "Summer in the City" in Grange's Showroom at 200 Lex. All benefiting Furnish a Future—a program of the Partnership for the Homeless.













1 Ann Feldstein of Kravet with Alix Lerman from NYDC

2 Janice Langrall with designers Michael Tavano, Frank Webb and Matthew White

3 Jason Kontos, Editor in Chief of ***New York Spaces***, with Meg Wilcox

4 Joel Ehrlich, Executive Vice President of Wainscot Media, with Valerie Moran of the Partnership for the Homeless

5 Designers Lloyd Marks and Michael Tavano

6 Jim Druckman, President of the New York Design Center, with Joel Ehrlich

7 Jonni Clause of BSH and friends

8 Leah Blank, from NYDC, with Kate Moskowitz and Alana Moskowitz, from NYDC

NEW YORK SPACES | events

The New York area is home to some of the world's most creative thinkers—and *New York Spaces* is always ready to bring them together for a party.

















New York Spaces was the media partner for the Kips Bay Fifth Annual Summer Cruise along the Hudson River, hosted by Kips Bay Boys and Girls Club

1 Designers Barbara Ostrom with Charles Pavarini III and Robin Sanders

2 Designer Amy Lau with Joel Ehrlich, Executive Vice President of Wainscot Media, and Ali Schwartz

3 Suzanne Tron, Publisher of ***New York Spaces*** with Christopher Myers of Just Terraces and Designer Jeff Brooks and wife Pamela

4 Jennifer Skoda, Director of Special Events for Kips Bay Boys and Girls Club

Alno, Platon Design Group's new modern kitchen showroom celebrated the grand opening of their large, modern loft-like showroom in Englewood.

5 The official showroom opening ceremony with Alno Englewood and Alno USA representatives: Joanna Lisiura, Amy Callahan and Marcy Prastos and Fania Roza (Alno Englewood) with Guenter Nolde (Alno USA), Bondi Roza (Alno Englewood), Steve Dickey and Yael Tamari (Alno USA) and Kosta Prastos (Alno Englewood)

The New Jersey Chapter of the ASID held their Annual Conference & Industry Partner Trade Show in Somerset

6 Designers Hope Sferra and Tracey Stephens with Ann Pollack of Nationwide Floor

7 Suzette Schwartz of Schwartz Design Showroom with Designer Tracey Taylor and Diana Rattazzi of Benjamin Moore

Allmilmö celebrated the Grand Opening of their new Paramus showroom

8 ***New York Spaces*** Design Editor Nicole Haddad, Editor in Chief Jason Kontos with Lothar Birkenfeld, President of Allmilmö USA, and Marjorie Gage, ***New York Spaces*** Executive Editor

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The New York Design Center
INTERIOR DESIGN **212.726.9708**

Tri-State Marble
MARBLE RESTORATION **201.439.0671**



Belle Maison
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DeBear Design
INTERIOR DESIGN **914.725.2385**

Designs by Deborah
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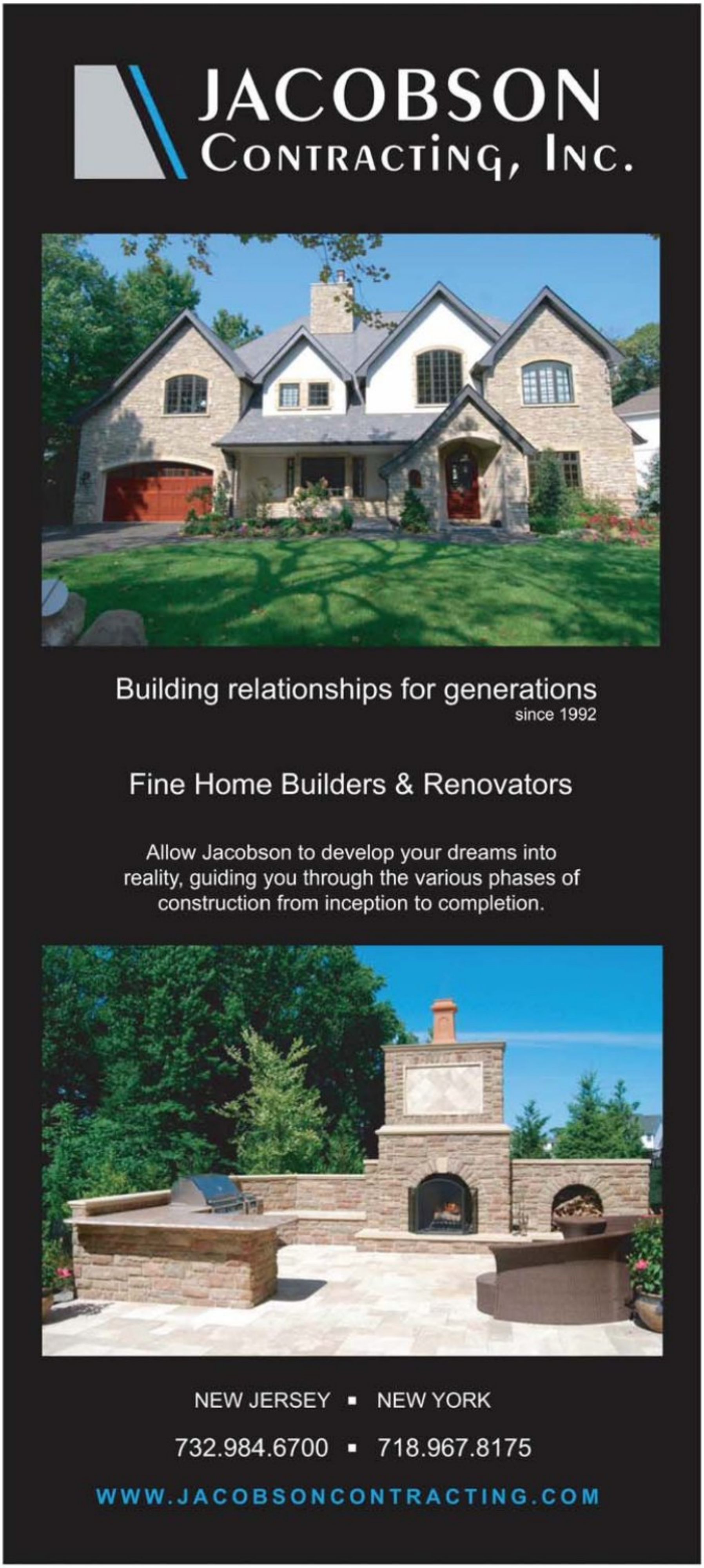
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FOCUS *(Page 38–40):*
Z Gallerie, 800.908.6748; zgallerie.com. **Moore & Giles**, 800.737.0169; mooreandgilesinc.com. **Wired Custom Lighting**, 979 Third Ave., Suite 105, NYC 10022; 212.446.6025; wired-designs.com. **Taillardat**, 200 Lexington Ave., Suite 806, NYC 10016; 212.532.3891; taillardat.com. **Karkula**, 48 Walker St., NYC 10013; 212.645.2216; karkula.com. **Creation Baumann**, 979 Third Ave., Suite 1522, NYC 10022; 212.906.0106; creationbaumann.com. **Samuel & Sons**, 983 Third Ave., NYC 10022; 212.704.8000; samuelandsons.com. **SMC Furnishings**, 1198 Flat St., Penn Yan, NY 14527; 866.599.6722; spacemfrs.com. **Karkula**, 48 Walker St., NYC 10013; 212.645.2216; karkula.com. **Bottega Veneta**, 699 Fifth Ave., NYC 10022; 212.371.5511; bottegaveneta.com.

CLIQUE *(Page 44):*
Donald Kaufman Color, donaldkaufmancolor.com. **Donald Kaufman Color at London Paint & Hardware Co.**, 191 9th Ave., NYC 10011; 212.243.5266; donaldkaufmancolor.com. **Pratt & Lambert at Epstein's Paint Center**, 822 Tenth Ave., NYC 10019; 212.265.3960; prattandlambert.com. **Nienkämper at ICF New York**, 920 Broadway, 5th Fl., NYC 10010; 212.388.1000; nienkamper.com. **Studium**, 150 E. 58th St., Suite 704, NYC 10155; 212.486.1811; studiumnyc.com. **David Hicks**, dh1970.com.

SHOWROOM STYLE *(Page 48):*
Carole Gratale, Inc., 212.230.1755; carolegratale.com. **Carole Gratale at Edward Ferrell**, 979 Third Ave., Suite 915, NYC 10022; 212.758.5000; carolegratale.com; edwardferrell.com.

DESIGN SERIES: THE FIFTIES *(Pages 53–56):*
(page 53) **Knoll**, 76 9th Ave., Fl. 11, NYC 10011; 212.343.4000; knoll.com. **Knoll at Design Within Reach**, 86 Greenwich Ave., Greenwich, CT 06830; 203.422.2013; knoll.com. **Knoll at Design Within Reach**, 30 Nassau St., Princeton, NJ 08542; 609.921.0899; knoll.com. **Lever House**, 390 Park Ave., NYC 10022; 212.888.2700; leverhouse.com. **Herman Miller at ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; hermanmiller.com. **Herman Miller at Design Within Reach**, 30 Nassau St., Princeton, NJ 08542; 609.921.0899; hermanmiller.com. **Herman Miller at Design Within Reach**, 36 Elm St., Westport, CT 06880; 203.227.9707; hermanmiller.com. *(pages 54–55)* **Signature Column: Knoll**, please see above information for Knoll. **Herman Miller**, please see above information for Herman Miller. **T.H. Robsjohn-Gibbings at 1stdibs**, 1stdibs.com. **Trademark Column: Knoll**, please see above information for Knoll. **Herman Miller**, please see above information for Herman Miller. **Dennis Miller Associates**, 200 Lexington



Ave., Suite 1510, NYC 10016; 212.684.0070; dennismiller.com. **Period Dealer Column: reGeneration at 1stdibs**, 1stdibs.com. **Sebastian + Barquet at 1stdibs**, 1stdibs.com. **Red Modern Furniture at 1stdibs**, 1stdibs.com. Dining table by **Herman Miller at 1stdibs**, 1stdibs.com. **Eric Appel at 1stdibs**, 1stdibs.com. **Center 44 at 1stdibs**, 1stdibs.com. **Interpretation Column: Mitchell Gold & Bob Williams**, 210 Lafayette, NYC 10012; 212.431.2575; mgandbw.com. **SUITE New York**, 625 Madison Ave., Suite 218, NYC 10022; 212.421.3300; suiteny.com. **Cassina**, 155 E. 56th St., NYC 10022; 212.245.2121; cassinausa.com. **B&B Italia**, 150 E. 58th St., NYC 10155; 800.872.1697; bebitalia.it. **Baker**, 129-133 Hudson St., NYC 10013; 212.343.2956; kohlerinteriors.com. *(pages 56)* **T.H. Robsjohn-Gibbings at 1stdibs**, 1stdibs.com. **Museum of Modern Art**, 11 W. 53rd St., NYC 10019; 212.708.9400; moma.org. **Edward Wormley for Dunbar Furniture**, collectdunbar.com. **Louis Poulsen**, louispoulsen.com. **T.H. Robsjohn-Gibbings at 1stdibs**, 1stdibs.com. **Eames at 1stdibs**, 1stdibs.com. **Knoll**, 76 9th Ave., Fl. 11, NYC 10011; 212.343.4000; knoll.com. **Herman Miller at ABC Carpet & Home**, 888 Broadway, NYC 10003; 212.473.3000; hermanmiller.com. For additional locations for Knoll and Herman Miller, please see information above.

INSIDE 15 CPW ***(Pages 66–71):***
Daniel Barsanti and partner Pat Healing of Healing Barsanti, 203.226.5105; healingbarsanti.com. Design assistant **Gina Eastman of Healing Barsanti**, 203.226.5105; healingbarsanti.com. **HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com. **HB Home Westport**, 1 Sconset Square, Westport, CT 06880; 203.226.8777; healingbarsanti.com. *(pages 66–67)* **Niermann Weeks**, 232 E. 59th St., NYC 10022; 212.319.7979; niermannweeks.com. **Holly Hunt**, 150 E. 58th St., NYC 10155; 212.891.2500; hollyhunt.com. Slipper Chairs are by **Billy Baldwin at HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com. Custom bookcases and sectional in library are from **HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com. Fabric, Velvet Roses, on sectional is from **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Custom Tangier hassock is from **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. Leather on both hassocks is from **Ashbury Hides**, ashburyhides.com. Rug is from **J.D. Staron Galleries**, 330 Fairfield Ave., Stamford, CT 06902; 203.351.1130; jdstaron.com. Barrel ceiling light fixture is from **Dennis Miller Associates**, 200 Lexington Ave., Suite 1510, NYC 10016; 212.684.0070; dennismiller.com. *(pages 68–69)* **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Drapery fabric, Memory Circles in blue/silver, is from **Christopher Hyland**, 979 Third Ave., Suite 1710, NYC 10022; 212.688.6121; christopherhyland.com. **Robert A.M. Stern Architects LLP**, 460 W. 34th St., NYC 10001; 212.967.5100; ramsa.com. **Fifteen Central Park West**, 15cpw.com. **Daniel Barsanti and partner Pat Healing of Healing Barsanti**, 203.226.5105; healingbarsanti.com. **Christopher Spitzmiller, Inc.**, 336 W. 37th St., NYC 10018; 212.563.1144; christopherspitzmiller.com. **Christopher Spitzmiller, Inc. at HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com. Roman bench is

from **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. Fabric on bench is by **Christopher Hyland**, 979 Third Ave., Suite 1710, NYC 10022; 212.688.6121; christopherhyland.com. End tables, drapery hardware, inlaid Moroccan table as well as all accessories are from **HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com. Custom pillows are by **Pierre Frey**, 979 Third Ave., Suite 1611, NYC 10022; 212.421.0534; pierrefrey.com. Track lighting was by **Fairfield Lighting**, 356 Black Rock Turnpike, Fairfield, CT 06825; 800.231.9331; fairfieldlighting.com. Marina sofa's are from **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Sofa fabric, Cervo Waterman, is from **Rogers & Goffigon**, 979 Third Ave., Suite 1718, NYC 10022; 212.888.3242. Rug is from **Carini Lang**, 335 Greenwich St., NYC 10013; 646.613.0497; carinilang.com. Nancy Corzine's steamer lounge chairs are covered in Fabric Boucheron Azure from **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Custom Tangier Ottoman with leather was by **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. *(pages 70–71)* **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. Manufactured by **Sheila Combes**, the woven linen wallcovering is from **Zoffany**, 979 Third Ave., Suite 409, NYC 10022; 212.319.7220; zoffany.com. Drapery fabric in dining room is from **Bergamo Fabrics, Inc.**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. **Phillip Jeffries Ltd. at Holly Hunt**, 979 Third Ave., Suite 503, NYC 10022; 212.755.6555; phillipjeffries.com. **Matouk at Graciolus Home East**, 1217 Third Ave., NYC 10021; 212.988.8990; matouk.com. **Benjamin Moore**, benjaminmoore.com. **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Dining chairs are covered in leather from **Ashbury Hides**, ashburyhides.com. Aquila pendant in satin bronze is from **Profiles**, 200 Lexington Ave., Suite 1211, NYC 10016; 212.689.6903; profilesny.com. Custom bed is by **John Rosselli & Associates**, 979 Third Ave., Suite 1800, NYC 10022; 212.593.2060; johnrosselliantiques.com. Fabric on bed is from **Bergamo Fabrics, Inc.**, 979 Third Ave., Suite 1705, NYC 10022; 212.888.3333; bergamofabrics.com. Dunbar chests and Murano Table Lamps are from **Nancy Corzine**, 979 Third Ave., Suite 804, NYC 10022; 212.223.8340; nancycorzine.com. Custom carpeting is by **Stark Carpet**, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. All accessories and art sourced through **HB Home Greenwich**, 28 E. Putnum Ave., Greenwich, CT 06830; 203.629.4999; healingbarsanti.com.

GLASS FORTRESS *(Pages 72–77):*
Jeff Dreyfus of Bushman Dreyfus Architects PLC, 820 E. High St., Suite B, Charlottesville, VA 22902; 434.295.1936; info@bdarchitects.com; bdarchitects.com. **Michael Metros of M. Metros Builders Inc.**, 322 S. Ogden St., Buffalo, NY 14206; metrosbuilders.com. **Architect Graham Phillips's Skywood House**, skywoodhouse.com. **bulthaup New York**, 578 Broadway, Suite 306, NYC 10012; 212.966.7183; bulthaup.com.

NORDIC LIGHT *(Pages 78–81):*
Juan Montoya of Juan Montoya Design Corp., 330 E. 59th St., 2nd Fl., NYC 10022; 212.421.2400;







RESOURCES

info@juanmontoyadesign.com; juanmontoyadesign.com. For information on next year's **Kips Bay Decorator Show House** please visit kipsbay.org. *(pages 78–79)* Painting of walls and ceiling were by **Peter Tachkov**, 914.844.1463; ptachkov@gmail.com. Sound was by **Audio Command Systems**, 694 Main St., Westbury, NY 11590; 516.997.5800; audiocommand.com. Coffee table with frame pedestals is from **C.A. Atelier, Inc.**, 110-10 91st Ave., Richmond Hills, NY 11418; 718.441.8911; ca-atelier.com. Custom sofa daybeds and window treatments were by **Anthony Lawrence-Belfair**, 53 W. 23rd St., NYC 10010; 212.206.8820; anthonylawrence-belfair.com. Coffee table with cerused oak was by **Juan Montoya of Juan Montoya Design**, 330 E. 59th St., NYC 10022; 212.421.2400; juanmontoyadesign.com. White sculpture is by **Eva Hild**, evahild.com. Fabric on the sofa and daybeds: Metro Collection by **Juan Montoya for ALB International Fabrics Inc.**, 53 W. 23rd St., NYC 10010; 212.367.7405. **ALB International at Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212.355.6241; hollandandsherry.com. Influenced by Diego Giacometti, the bench is by **Ingrid Donat**, ingriddonat.com. The 1965, Spanish leg-like sculpture was by **Xavier Mascaro**, xaviermascaro.com, and is part of designer **Juan Montoya's** personal collection, as is the 18th century, Swedish Gilded/rams hed refectory table, and the Nautilus seashell sculpture, anonymous. The fiber and gilt box, was by Columbia-born sculptor (1932) and textile artist **Olga de Amaral**, artnet.com. **Eva Hild**, evahild.com. *(pages 80–81)* **Stark Carpet**, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. The Stark wool rug is bound in a 3-inch leather border. **ALB International Fabrics Inc.**, 53 W. 23rd St., NYC 10010; 212.367.7405. Metal chandelier was by **Metal Concepts LLC**, 9 Hanna Lane, #12, Beacon, NY 12508; 845.592.1863; metalconcepts11c.com. Pair of giltwood console tables are from **H.M. Luther**, 61 E. 11th St., NYC 10003; 212.505.1485; hmluther.com. **Mia E. Göransson**, miagoransson.com. **John Dickinson at 1stdibs**, 1stdibs.com. **Manolo Valdés at the Marlborough Gallery**, 40 W. 57th St., NYC 10019; 212.541.4900; marlboroughgallery.com. **Peter Clark**, artnet.com. **Edvin Öhrström**, edvinohrstrom.com. **Laura de Santillana at Barry Friedman, Ltd.**, 515 W. 26th St., NYC 10001; 212.239.8600; barryfriedmanltd.com.

GUTS & GLAMOUR ***(Pages 82–89):***
Fox-Nahem Associates, 4 W. 22nd St., NYC 10010; 212.358.1411; foxnahemdesign.com. Architect **Ira Grandberg of Grandberg & Associates**, 117 E. Main St., Mount Kisco, NY 10549; 914.242.0033; grandbergarchitects.com. **Daniel Sherman, Landscape Architect, PC**, 4 Broadway, Suite 9, Valhalla, NY 10595; 914.824.0999; danshermanlandscape.com. *(pages 82–83)* **Maxime Old at 1stdibs**, 1stdibs.com. Vintage twenty-five arm champagne colored, smoked-glass Venetian Chandelier is from **Eric Appel**, 306 E. 61st St., NYC 10021; 212.605.9960; ericappel.com. Barovier purple glass table lamps are from **John Salibello Antiques**, 211 E. 60th St., NYC 10022; 212.838.5767; johnsalibelloantiques.com. The faux-coral table is from **Deco Deluxe**, skyscraperny.com. The vintage sofa is from **Robert Massello Antiques**, robertmasselloantiques.1stdibs.com. *(pages 84–85)* **Artistic Tile**, 150 E. 58th St., 8th Fl., NYC 10155; 212.838.3222; artistictile.com. **Joe Nahem of Fox-Nahem Associates**, 4 W.

22nd St., NYC 10010; 212.358.1411; foxnahemdesign.com. The pendant fixtures are Venetian painted lanterns in metal from **Kimcherova**, 532 W. 25th St., NYC 10001; 212.929.9720; kimcherova.com. Ten-foot-long Teak Table with a Nadine Base is from **Sylvester & Co.**, sylvesterathome.com. *(pages 86–87)* **1stdibs**, 1stdibs.com. **Patterson, Flynn & Martin**, 979 Third Ave., Suite 632, NYC 10022; 212.688.7700; pattersonflynnmartin.com. *(pages 88–89)* **Harry Allen Design**, 207 Ave. A, NYC 10009; 212.529.7239; harryallendesign.com. **Ira Grandberg of Grandberg & Associates**, 117 E. Main St., Mount Kisco, NY 10549; 914.242.0033; grandbergarchitects.com. **Joe Nahem of Fox-Nahem Associates**, 4 W. 22nd St., NYC 10010; 212.358.1411; foxnahemdesign.com. Globe hanging lamp ceiling fixture and pair of sconces by Fontana Arte at **Bernd Goeckler Antiques**, 30 E. 10th St., NYC 10003; 212.777.8209; bgoecklerantiques.com. Pair of slipper chairs were designed by Billy Haines and were upholstered in Terry Cloth from **Holland & Sherry**, 979 Third Ave., Suite 1402, NYC 10022; 212.355.6241; hollandandsherry.com. The Mosaic Marble wall tiles are from **Waterworks**, 225 E. 57th St., NYC 10022; 212.371.9266; waterworks.com. Antique reclaimed marble floor is from **Paris Ceramics**, parisceramics.com. Velvet on tufted headboard is from **Travers**. Outdoor furniture is from **McKinnon and Harris**, 211 E. 59th St., NYC 10022; 212.371.8260; mckinnonharris.com.

WORK WORLD *(Pages 90–93):*
Richard Mishaan Design, 145 Hudson St., Suite 5A, NYC 10013; 212.744.7705; homerdesign.com; richardmishaan.com. **HOMER**, 145 Hudson St., Suite 5A, NYC 10013; 212.744.7705; homerdesign.com. **HOMER** is by appointment only. ***Modern Luxury*** by Richard Mishaan with Elizabeth Gaynor, and photographer George Ross was published by The Monacelli Press, and is available through homerdesign.com; richardmishaan.com; randomhouse.com. *(pages 90–91)* **Gustavo Acosta**, gustavoacosta.com. **Thomas Boog**, thomasboog.com. **Richard Mishaan Design**, 145 Hudson St., Suite 5A, NYC 10013; 212.744.7705; homerdesign.com; richardmishaan.com. **Javier Marin**, javiermarin.com.mx. *(pages 92–93)* **Richard Mishaan Design**, 145 Hudson St., Suite 5A, NYC 10013; 212.744.7705; homerdesign.com; richardmishaan.com. **Manola Valdés at the Marlborough Gallery**, 40 W. 57th St., NYC 10019; 212.541.4900; marlboroughgallery.com.

WORK LIVE PLAY *(Pages 94–99):*
Suzanne Tick, Inc., 44 E. 3rd St., NYC 10003; 212.598.0611; suzannetick.com. **Knoll Textiles**, 76 Ninth Ave., 11th Fl., 10011; 866.565.KTKT; knolltextiles.com.

MULTI BELLA! *(Pages 100–104):*
Bella Zakarian Mancini of Ruby, 212.741.3380; bella@rubylife.com; rubylife.com. All window treatments were done by **Marcia Levine of The Workroom**, 718.923.0187. *(pages 100–101)* **Roger Arlington**, 979 Third Ave., Suite 1411, NYC 10022; 212.752.5288; rogerarlington.com. **Baker**, 129-133 Hudson St., NYC 10013 212.343.2956; kohlerinteriors.com. Painting in the dining room is by **Richard Irving Bowman at artnet**, artnet.com. Dining room sideboard is from **BDDW**, 5 Crosby St., NYC 10013; 212.625.1230; bddw.com. *(pages 102–103)* **Jens Risom at 1stdibs**, 1stdibs.com. **Florence Broadhurst**,







RESOURCES

signatureprints.com. The painting in the living room is by artist **Ernest Posey**, ernestposey.com. The living room carpet is from **Carini Lang**, 335 Greenwich St., NYC 10013; 646.613.0497; carinilang.com. The living room lamps are from **Vaughan Designs Inc.**, 979 Third Ave., Suite 1511, NYC 10022; 212.319.7070; vaughandesigns.com. The cabinets are Maxalto at **B&B Italia**, 150 E. 58th St., NYC 10155; 212.758.4046; bebitalia.it. Carpet in the master bedroom is from **Stark Carpet**, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. Master bedroom furntiure is from **Desiron**, 151 Wooster St., NYC 10012; 212.353.2600; desiron.com. *(page 104)* **Uglydolls**, uglydolls.com. **Room & Board**, 105 Wooster St., NYC 10012; 212.334.4343; roomandboard.com. **Bella Zakarian Mancini of Ruby**, 212.741.3380; bella@rubylife.com; rubylife.com. **Jonathan Adler**, 37 Greenwich Ave., NYC 10014; 212.488.2803; jonathanadler.com.

NEIGHBORHOOD *(Pages 110–112):*
Turtle Bay Association, 224 E. 47th St., NYC 10017; 212.751.5465; turtlebay-nyc.org. **Turtle Bay Gardens Historic District**, 226-246 E. 49th St., NYC 10017. **Efrem Zimbalist House**, 225-227 E. 49th St., NYC 10017. **Ford Foundation**, 320 E. 43rd St., NYC 10017; 212.573.5000; fordfound.org. **Dag Hammarskjold Plaza Park**, hammarskjoldplaza.org. **Greenacre Park**, 217 E. 51st St., NYC 10022; 212.838.0528. **United Nations**, un.org. **Japan Society**, 333 E. 47th St., NYC 10017; 212.832.1155; japansociety.org. **Beekman Tower Hotel**, 3 Mitchell Place, NYC 10017; 212.355.7300; thebeekmanhotel.com. **Top of the Tower Restaurant in the Beekman Tower Hotel**, 3 Mitchell Place, 26th Fl., NYC 10017; 212.980.4796; thetopofthetower.com. **Zezé**, 938 1st Ave., NYC 10022; 212.753.7767; zezeflowers.com.

MY FAVORITE SPACE *(Page 144):*
Ashley Stark of Stark Carpet, 979 Third Ave., Suite 1102, NYC 10022; 212.752.9000; starkcarpet.com. **Ashley Stark of Stark Wallcovering**, 979 Third Ave., Suite 1002, NYC 10022; 212.355.7186; starkcarpet.com. **Banchet Flowers**, 809 Washington St., NYC 10014; 212.989.1088; banchetflowers.com.

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MY FAVORITE
SPACE



"Fresh flowers are such an important part of interior design. Whenever I have a party at home, my friends always remark on how wonderful the space looks—and it's all because of the flowers. It's the only thing I change. Bringing roses or orchids into a room immediately changes the mood. Banchet, in the West Village, is one of my favorite places to shop for flowers. The space is pared-down and industrial, with beautiful vases and pots, and, in the window, a well-edited collection of flowers to choose from. They bring the room to life.

—Ashley Stark, Creatve Director, Stark Carpet

PHOTOGRAPH: CHRIS VILLANO. INTERVIEW: MARJORIE E. GAGE

~ *See Resources.*